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ARCHITECTURAL DIGEST

THE CONNOISSEUR'S MAGAZINE OF FINE INTERIOR DESIGN JULY / AUGUST, 1972 $2.95

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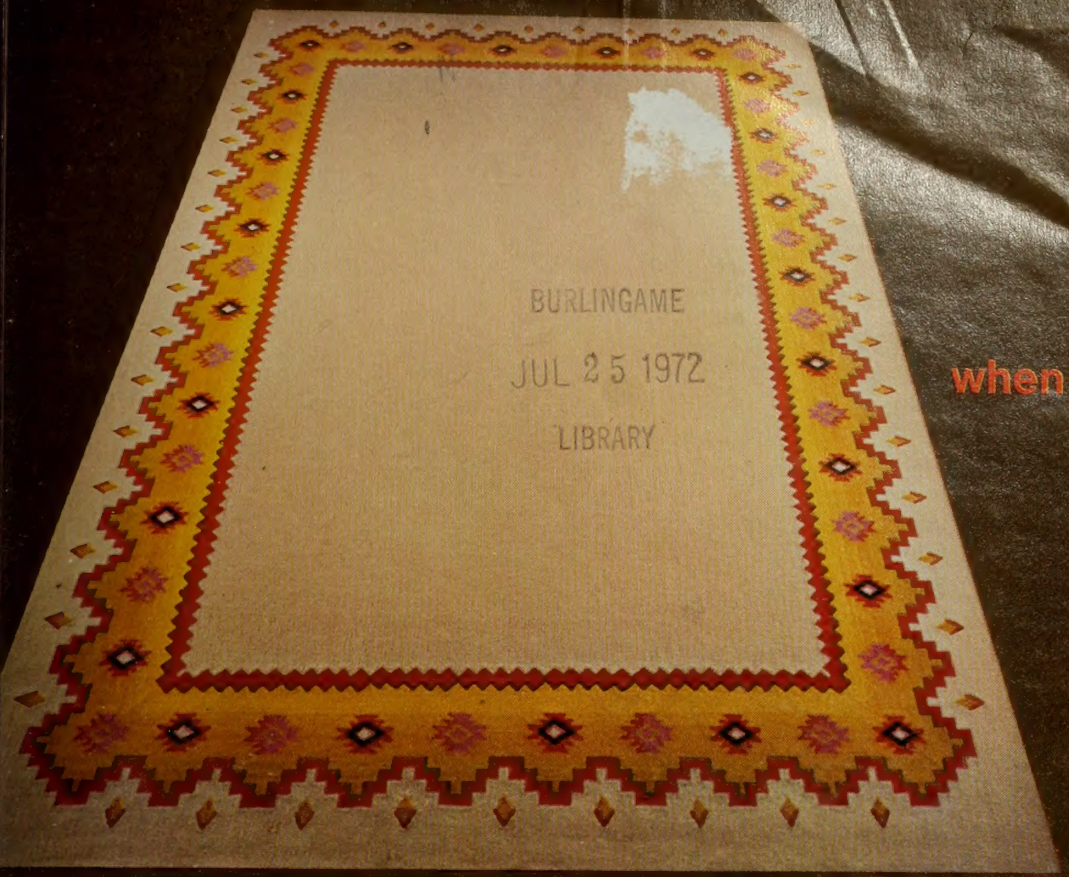


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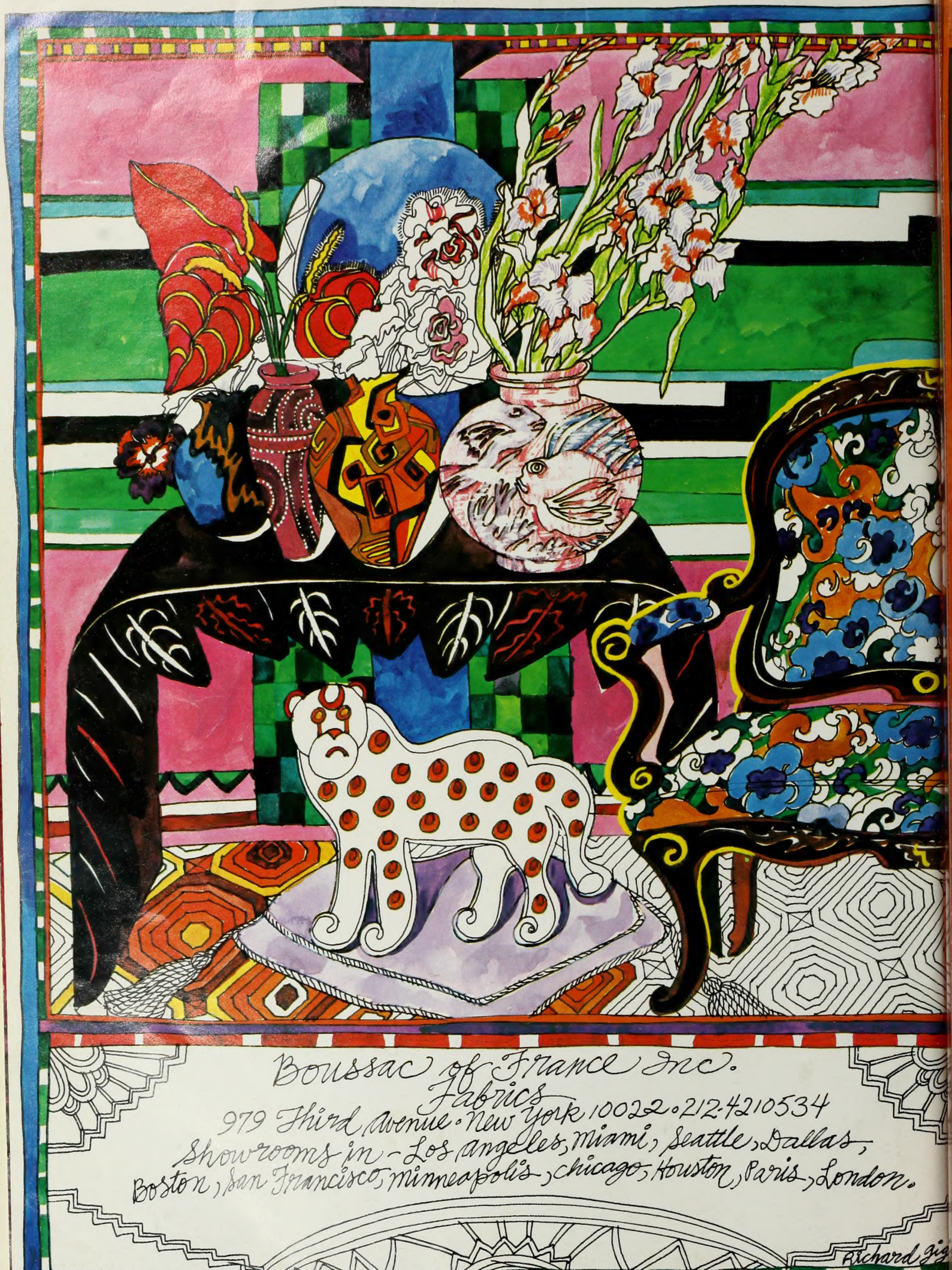
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the beautiful homemaker
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AN EDITORIAL—A perfect house is a bore; near perfection in decoration is always tiresome.

Have you ever been in a house so perfect it dominates its owners? Later, you could recall only the antiques, paintings and plush carpeting. On the other hand, you may have experienced, as I have, a certain thrill, almost mystical, upon entering a home so personal and private that the decor is a pure reflection of those who live in it. The experience makes one further appreciate and respect the owner's character. In other words, the home is an extension of the individual.

It seems obvious today that we are witnessing an emphasis upon individualism and the presence of personality. Seeking only the ultimate design statement is passé.

Recently, we urged those about to begin the design or redecoration of their home to explore less "safe" territory. We want to encourage personal expression. *Architectural Digest* recently polled interior designers and the results confirmed our own observations that most professional designers prefer their clients' involvement. The majority expressed the opinion that the interaction of professional designers and knowledgeable clients generates a chemical reaction which usually creates a superior design. The by-product of this catalytic exchange not only establishes the homeowner's personalities within the design but also leaves them with a profound feeling of satisfaction. And, isn't that what it's all about?

The contemporary assault upon the rules has left few recognizable design tenets. Some individuals seem to look through and beyond the familiar and reliable standards and right into the creative spirit. To these people, the faithful reconstitution of a period setting is a secondary consideration; today, it is the mood, or spirit, of the decor which is primary. This is not to say that a traditional setting of a single period is bad, or wrong. Actually, professionals are designing such interiors over 6% of the time and a little more than 43% are mixing periods. Therefore. about half of the professional designers in the United States are not "assaulting the rules," preferring instead to use proven styles originated 150 or more years ago.

Gone are the days when decorative objects were selected for their own sake. Now we have the opportunity to consider these objects and experiment with new uses and meaning which can add dimension. What a pleasure to broaden the intrinsic interest of an object by discovering new relationships. What a joy and satisfaction it is to release an object from its original context and give it freedom, adding a fullness and richness beyond its primary purpose. This metamorphosis is the essence of creativity, the source of new beauty and life.

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Established 1920

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FRONT COVER: Hacienda San Gabriel de Las Palmas, "Hacienda Historica," page 68, was built by Hernando Cortés in 1529. It is located in Mexico between Taxco and Cuernavaca. Americans Fred and Muriel Treat bought the enormous hacienda several years ago and began their restoration. Photographed by Hugo H. Harper.



the public life

The double life of the

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THE SHADOWS-ON-THE-TECHE

By James Biddle, President, The National Trust for Historic Preservation

"He had transformed the house and gardens, through his passion for creation, into one of the most distinctive pieces of art which America can boast of," wrote novelist Henry Miller after visiting Weeks Hall at The Shadows in the 1940's.

Many consider Shadows-on-the-Teche in New Iberia, Louisiana, to be one of the most beautiful and bewitching of all plantation-style houses. Certainly Weeks Hall, the last member of the original family to live there, was captured by its magic. "I have never considered myself anything but a trustee of something fine which chance had put in my hands to preserve," he wrote in 1940. "Fine things are without value, in that they belong only to those rare people who appreciate them beyond price. *continued on page 13*

The main entrance of the Townhouse, opposite, is from the south side through a wide porch with outside staircases leading to galleries above. The tapered classic columns across the front are made of stucco-covered brick. The restoration was begun in 1922. Above, a door flanked by windows opens into the Dining Room. The dining room, which runs the full depth of the house, has duplicate door and windows opening onto the rear loggia. There are no halls in the house. All doors connect with outside loggias, thus providing maximum ventilation for the hot, sultry climate of the Louisiana bayou country.



The Drawing Room, above, reflects the opulent plantation era of the 1850's. Red damask curtains, bordered wallpaper, and family portraits provide an authentic backdrop for the English Sheraton card table and New Orleans cinarette chairs of the period.

The cheerful and cool Northeast Bedroom, opposite, belonged to the mistress of the house. The large New Orleans bed, typical of the area, was so high that steps were needed to get into it. Mahogany chests and chair are derivations of nineteenth-century English.

The Small Bedroom, insert, illustrates an English trundle bed with silk and velvet crazy quilt coverlet. A portable tub of the period rests on the floor at the foot of the bed. Weeks' family heirlooms like these are interspersed throughout with more recent furnishings.







The English Checker Set, above belonged to the Weeks family. The game was a favorite.

continued from page 9

It is to these people that I should like to entrust this place." So shortly before his death in 1958, Weeks Hall bequeathed The Shadows to The National Trust for Historic Preservation, the only national, private organization chartered by Congress to safeguard America's heritage of historic sites and buildings. Today, its authentically furnished rooms and shaded gardens are open daily for all to enjoy.

David Weeks, a seven-foot-tall wealthy Louisiana planter, built The Shadows from 1831-34, so that he might have a central office-home from which to manage his vast domain of sugar lands. He chose a site overlooking the winding Bayou Teche in the town then called by its Spanish name, Nova Iberia.

Built of pink brick fired on the site and cypress hewn from nearby swamps, The Shadows literally sprang from Louisiana's soil. Working closely with master builder James Bedell, Weeks supervised every detail.

A graceful blend of French, Spanish and neoclassical architectural influences, it is a superb example of the Louisiana plantation house. Its white columns, in the Greek Revival style, reflect the taste of the planter aristocracy of that day. Its high ceilings, outside stairways, and rooms opening onto loggias or galleries circulate the breezes of a humid, semi-tropical climate. There were no interior halls.





The Pantry, opposite, features a rocking chair and cupboard allegedly fashioned by slaves. On the table in the foreground are a mortar and pestle used to mash herbs and spices. Three open arches, above, frame the view of the gazebo which overlooks the winding bayou beyond. The "Slave Stair," at right, is the only interior staircase in the house. The Dining Room, above, reflects the grace of ante-bellum life in Louisiana. The china is French, the glass, Bohemian, the chandelier, Waterford crystal. Flanking the gilt mirror above the sideboard are paintings of The Shadows done in 1861 by Adrian Persac, an itinerant artist who painted several houses in the area. Dining chairs are nineteenth-century-American Empire, one of the periods represented in The Shadows.

Ironically, as the house neared completion in 1834, David Weeks journeyed to New Haven, Connecticut, in a vain effort to regain his health. He died there, leaving the management of his plantations and raising of their six children to his widow, Mary Clara Conrad Weeks. She was helped by her brothers, until her marriage in 1841 to Judge, and later United States Senator, John Moore.

The story of the house and of its family in the years before the Civil War is the story of the Louisiana planter culture. It was a life compounded of hard work and gaiety, good times and bad—tied to the rise and fall of sugar and cotton prices. Malaria and plagues of cholera were one side; Mardi Gras and escape to opulent resorts from Newport to Niagara Falls were another.

Prosperity, however, was more usual than poverty at The Shadows before the Civil War. Wax candles in crystal chandeliers illuminated midnight suppers of galantines, iced cakes, and vintage wines. There were soirées on the bayou bank and costumed balls. Family entertainment was sophisticated and self-sufficient. They read, played the piano, did needlework, followed the fashions, hunted, rode and gardened. An avid reader, Mrs. Moore

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Plants of Ancient China

By Dr. Robert E. Atkinson

"A MAN CAN LIVE WITHOUT MEAT, BUT HE CANNOT LIVE WITHOUT BAMBOO NEARBY."—Confucius, 500 B.C.

China's gardens date back more than 5,000 years. The Chinese love for all growing things, especially flowers, is as passionate as it is traditional. In the **Shi-King,** a sixth-century B.C. book of odes representing poetry from far more ancient times, poets sing the praises of Chinese flowers, even the modest morning glory.

The morning glory climbs above my head, Pale flowers of white and purple, blue and red.

Chinese is the only culture to denote gods and goddesses of flowers for each month of the year, and to have instituted a special festival for the goddess of all the flowers. At the advent of the first blossoms the Chinese rush to the countryside. These excursions are among the most important events of the year.

From time immemorial, nearly every Chinese, from peasant to head of state, has had his garden, whether a single wisteria vine trailing over a thatched roof or a marvelous montage of lotus-filled lagoons and artificial islands with elaborate pagodas and aviaries. Chiang Yee in *A Chinese Childhood* recalls, "I cannot remember a time when flowers were not all around me. Every article of daily use bore some sort of flower design. My father specialized in flower painting and my third uncle was skilled in horticulture."

Apricot, peach, pear, pomegranate, lotus, balsam, rhododendron, peony, laurel, chrysanthemum, mimosa, wisteria, camellia, primrose, azalea, China aster, clematis, gardenia, hibiscus, forsythia, magnolia, day lily, everblooming rose: The names of these flowers are so famil-

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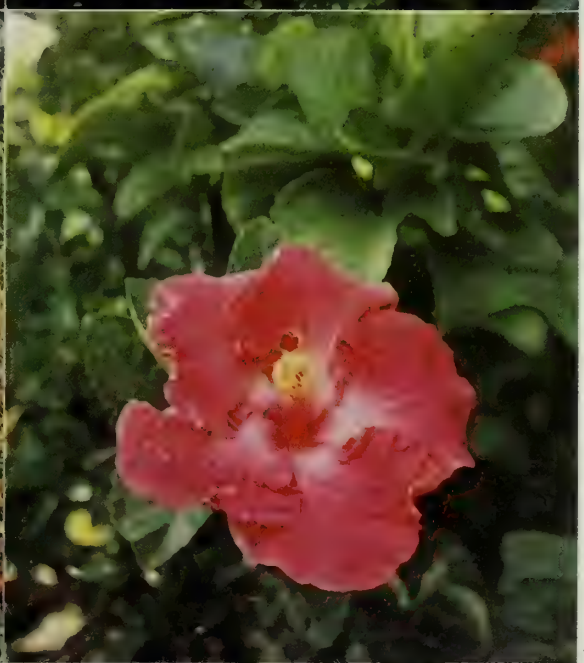
1 Kerria
2 Camellia Japonica
3 Flowering Peach
4 Camellia Reticulata
5 Magnolia Campbelli
6 Magnolia Soulangeana





8





10





12

7 Wisteria Chinense
8 Mimosa
9 Forsythia
10 Hibiscus
11 Weigelia
12 Day Lily

continued from page 15

iar to us that we seldom recognize our indebtedness. China boasts the richest temperate flora in the world, over 15,000 species, half of which are peculiar to her. This fact is especially amazing considering that China is basically agricultural with nearly every inch of available land under cultivation. "The Kingdom of Flowers" owes her riches to a geological phenomenon. Eastern Asia was spared in a last great Ice Age that obliterated vegetation in Europe and North America. China is the ancient and true "Mother of Gardens," and our Western gardens are children of her old age.

Though Europe knew the day lily and the peach from the days of the Grecian and Roman empires, it was not until the traders opened the sea routes to China in the late eighteenth century that the floral wealth of the East came to Mediterranean lands. By virtue of its value as a fruit, the peach had found its way to Europe through Persia and the silk routes long before the first century A.D. The day lily made an early appearance, too, prized for its medicinal properties. It is one of the first tranquilizers, used for "dispelling grief" and deadening pain.

The great "importers" of plants were the missionary clergy. The Abbés David Delavay, N.M. Prosewalski, and Augustine Henry each collected over 3,000 species. In addition a number of enterprising botanists and horticulturalists are responsible for bringing the flowers of China to the attention of Western gardeners. Among their particular finds are *Kerria, Forsythia, Deutzia* and *Kolkwitzia. Deutzia* and the Chinese wisteria were John Reeves' find. E.H. "Chinese" Wilson brought in *Kolkwitzia* or beautybush, and William Kerr discovered the beautiful *Kerria.* The greatest of all the plant explorers was Robert Fortune, who collected mainly on behalf of the Horticultural Society of London. Perhaps his most famous discovery was *Forsythia,* but he also collected 200 other species and varieties. Some of the explorers have given their names to plants. The *Camellia,* which belongs to the Tea family, was named for the Jesuit monk, Georg Kamel, by Linnaeus who latinized the name to Camellus. Correctly pronounced, Camellia rhymes with "fell" instead of "feel."

It is fascinating to study the progress of China's blooms after their arrival in the West. The introduction of the everblooming Chinese roses revolutionized the rose-breeding industry. The *Albizzia* became an enormously popular street tree in the South, where it is called mimosa. Tryon, North Carolina, has an annual mimosa festival in the summer when the *Albizzia* bursts forth with pink pincushion flowers.

The exotic Yulan magnolia and the lily-flowered magnolia were brought to England in 1790. These two species were planted side by side in the garden of M. Soulange-Bodin and a natural hybrid raised by him has become the most popular of all spring-blooming trees in Europe and America.

The chrysanthemum has had an extraordinary history. This flower, which was enthusiastically welcomed by Western gardeners whose autumn gardens lacked color, has proved the most valuable of all China's contributions. Recently horticulturalists discovered the secret of off-season flowering that made the chrysanthemum an all-year florist's delight. The secret is to fool the chrysanthemums by shortening the length of their day. By covering the flower beds with a black cloth at 3:00 P.M., the growers produced an artificial autumn and so triggered bud formation. Some clever horticulturalists found they could achieve the same results by covering the flowers from 5:00 P.M. to 9:00 A.M. The results were so successful that chrysanthemums flooded the market. Now mums "out of season" are regarded as "kitsch."

The flowers of China have figured in all aspects of our lives from the merely domestic to our highest levels of inspiration. The lotuses that float in profusion in lakes of private and public gardens, and in the flooded rice fields of Asia, are used for cooking and eating. The leaves wrapped around meat impart a pleasing fragrance, and lotus tubers are table fare.

In China's culture, and in many others, her flowers have become symbols. Buddhism, when introduced into China, bestowed the lotus with religious significance. The noble flower, in rising from the mud, aspiring to the light, and finally unfolding pure and undefiled, typifies the man who achieves perfection. For many the lotus has become the symbol of China. The hibiscus is another flower of Chinese origin that has taken on special significance. Worn behind one ear it tells in flower language that a woman is looking for a lover. Worn behind the other ear, it means she is spoken for.

The camellia was an inspiration for one of the world's most famous novels, *La Dame aux Camelias,* which later became a play, and inspired Verdi's *La Traviata.* The heroine of the Alexandre Dumas work, Marguerite Gauthier, became known as Camille. We know the stage and movie versions as "Camille."

Flowers need offer nothing more than their beauty. For sheer voluptuousness, no flower can compare with the peony, the delight of gardeners all over the world. Not everyone knows there are two kinds of peony. The one we are most familiar with was probably cultivated in prehistoric times; the rarer "tree" or mountain peony, a special favorite of China's most famous poet, Li Po, traces back to the Tang Dynasty, 700 A.D.

Besides the peony, perhaps the peach has been the greatest inspiration of artists and writers. The double-flowered peaches are grown for the beauty of their blossoms alone. It was perhaps a double-flowered peach that Po Chu I saw:

> The peach blooms open on the Eastern Wall. I breathe its fragrance, laughing in the glow of golden noontide. Suddenly there comes the revelation of the ancient wind, flooding my soul with glory, until I feel one with the coming of the first far dawn, one with the many-colored spring.





The Terrace Pool Exterior, above, illustrates the extension of floor tile by Pomona from the interior of the house. The tall windows capture the spirit of indoor-outdoor living and afford a view of rich plantings and casual conversation groupings on the terrace. The informal conversation grouping in the Living Room, right, features a contemporary television-stereo enclosure, willow chairs by McGuire covered in a bold print. The monolithic design by Chinese artist Chenting-Shih is in perfect proportion to the room.

PALM SPRINGS PERENNIAL

Design by Harold Broderick, AID
Photographed by Leland Lee

In Palm Springs living is interior by design. Vacationers may seek its legendary glamor, but a glimpse of Frank Sinatra at Ruby's Dunes or Jilly's is the most they can hope for. Truman Capote, who recently sold his home, was one of the few celebrities who actually walked. Cadillacs and Rolls Royces abound, but the occupants are shielded from public view by tinted glass windshields and spectacles. Those who golf on the Walter Annenbergs' private, 18-hole course seldom frequent public places. The "Members Only" Racquet Club is about as public as anyone cares to be.

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Mr. Broderick purchased the house and proceeded to add on and multiply the square footage so skillfully that the house seems to have been planned as a total concept from its inception. Screened porches front and back were removed, parapets added to the facade, interior walls were torn out and the space reshaped. The old living room became a spacious kitchen, organized in detail by Mr. Broderick, who enjoys cooking. A maid's room replaces the old garage. Standard Palm Springs equipment, a swimming pool and terrace, were also added.

Throughout all the construction, designer Broderick lived in the house and found it helpful to be on hand for breakfast Q and A sessions with the crews. Luncheon meetings with the Arthur Elrod Associates yielded ideas, many of which were promptly put into action. *continued*



The wall in the Entrance Foyer, opposite, accommodates a collection of sculpture and objets d'art. Tile floor is by Pomona.

The sofa pit in the Living Room, above, features luxurious upholstered furniture by Martin Brattrud, covered in a soft-textured fabric. The overall effect proves that decoration of a room of this extraordinarily large proportion can achieve mood and intimacy.







Designer Broderick's house is a study in creative resolutions of seeming contradictions. Coolly stylish; warmly comfortable. A contemporary look: a feeling for tradition. Casually relaxed; thoroughly organized. Uncluttered; a collector's house.

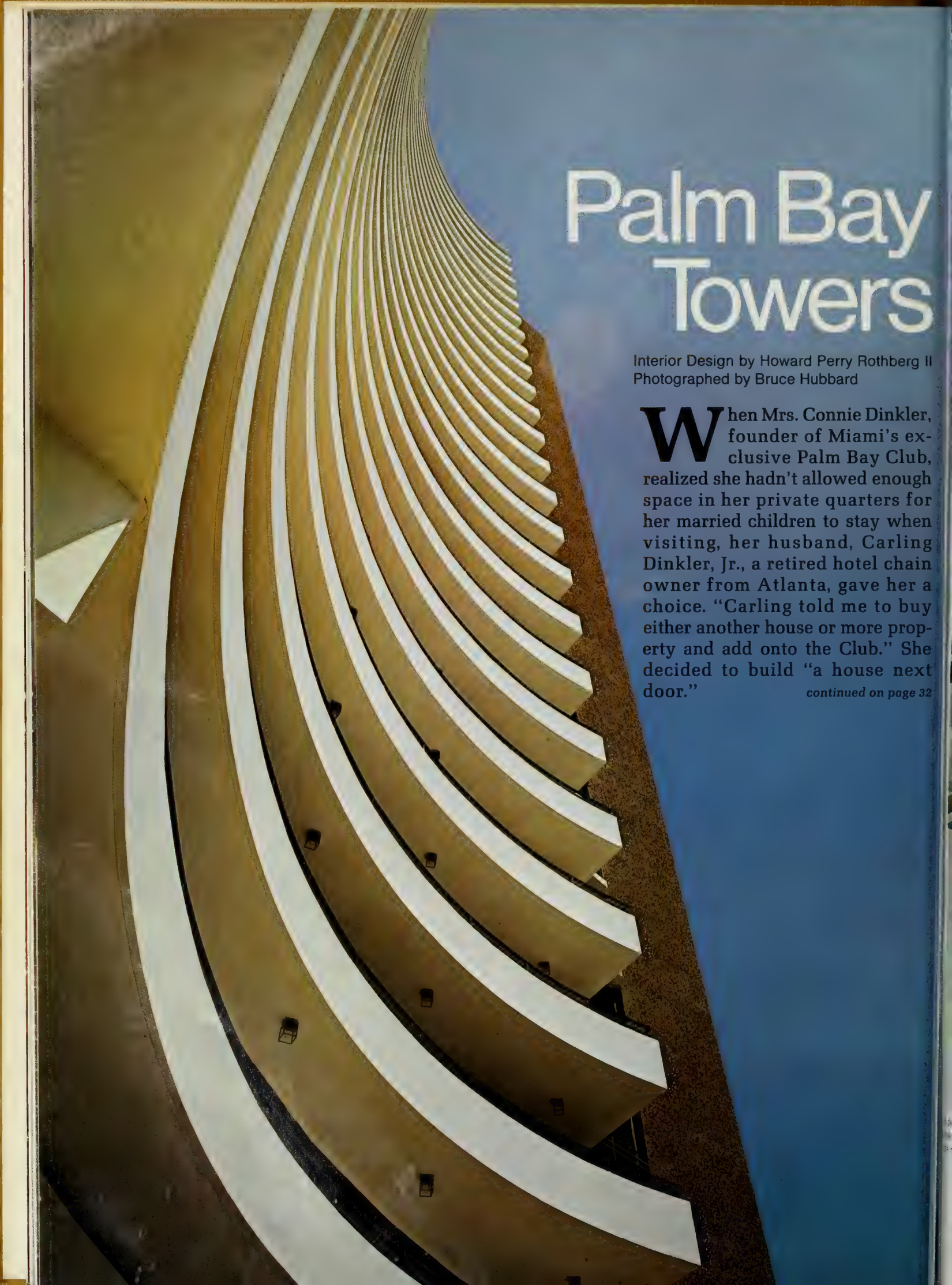
Throughout the interior, Mr. Broderick has casually placed his collection of Chinese porcelain. He collects only yellow pieces because, "You can shop endlessly and rarely find anything." The designer also collects fish fashioned of diverse materials. Most are mementos of his travels in search of antiques and design inspiration.

An enthusiastic and knowledgeable gardener, Hal Broderick also designed the landscaping and personally participated in the plantings. High flowering hedges and numerous trees offer sheltered privacy and impart an oasis ambience to the desert residence. Of course, now that Hal Broderick's original concept for the small Spanish *casa* has become a reality, he is, like most creative people, looking forward to his next project. And, since Mr. Broderick is an interior designer, that means another house. ❦

The Master Bedroom, opposite, is enhanced by the use of mirrored-column bed supports defined by tie-back drapery panels. All of the walls are upholstered in linen, a contrast to leather bedspread.

The Sitting Area in the Master Bedroom, shown above, features a sofa by Martin Brattrud and a barrel-back chair with a satin-finished metal base from Prentice.

The Bar Area in the master bedroom suite, left, can be closed off by linen-covered doors. The mirrored walls add dimension.



Palm Bay Towers

Interior Design by Howard Perry Rothberg II
Photographed by Bruce Hubbard

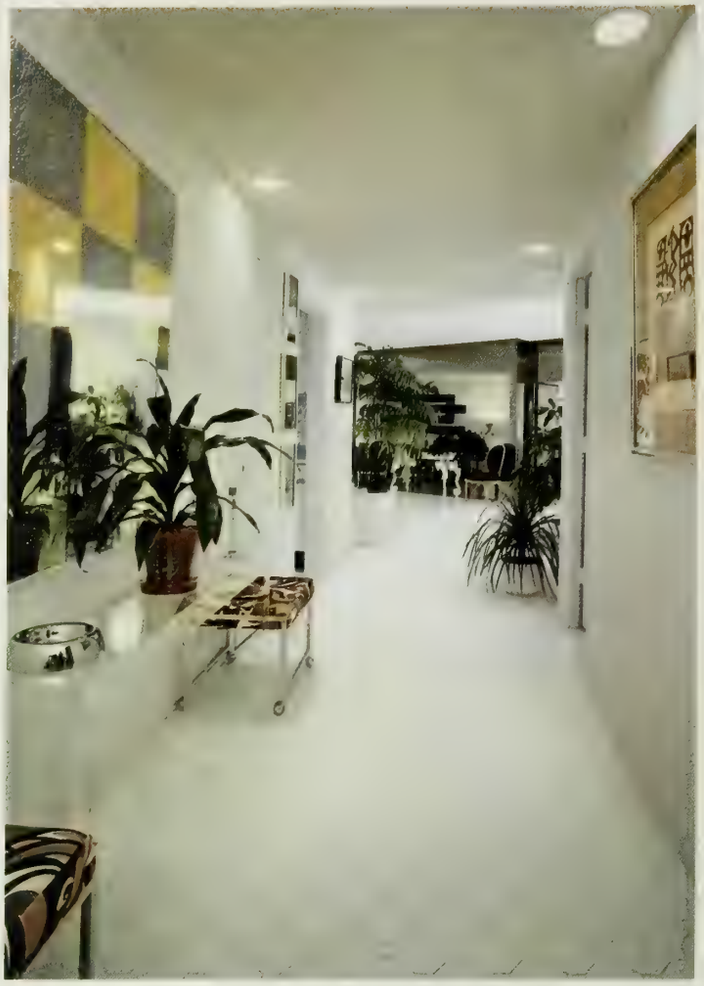
When Mrs. Connie Dinkler, founder of Miami's exclusive Palm Bay Club, realized she hadn't allowed enough space in her private quarters for her married children to stay when visiting, her husband, Carling Dinkler, Jr., a retired hotel chain owner from Atlanta, gave her a choice. "Carling told me to buy either another house or more property and add onto the Club." She decided to build "a house next door." *continued on page 32*



A detail of the exterior of Palm Bay Towers, left, which rises twenty-seven floors. The usual tricorn style provides a fresh sculptured look and affords a view of the private yacht marina and the city of Miami. Bronze mirrored walls in the Living Room, above, reflect the main conversation grouping, a custom all-wool area rug by Edward Fields, and white ceramic floors by American Olean Tile.







Ceramic tile from American Olean Tile acts as a foil for the pristine design of the polished metal and glass furniture and decorative accessories in the Hall and Foyer. Indoor plants were selected to soften the somewhat austere lines of the architecture.

continued from page 29

The "house" is now the 27-story "Members Only" condominium Palm Bay Towers."

The adjacent land the Dinklers purchased was oddly shaped, 120 feet wide and 500 feet deep. Architect Ronald Belk, AIA, and, later, associate architect James Dean, AIA, solved the problem presented by the lot size by designing a structure in the shape of a revolutionary tricorn. Interior designer Howard Perry Rothberg, of New York and Florida, described his space problems with the model apartment shown on these pages. "There isn't a straight wall in the building. To relate the apartment to the total structure, I used bronze mirrors in the living area as well as in the lobby of the Towers. In the apartment, I added one or two traditional touches, such as the black lacquered Louis XV desk in the master bedroom. I deliberately left a lot of open space throughout the apartment because this is a tropical climate and the feeling should be free and open. Designer Rothberg used ceramic tile on all the floors and covered the walls with rough sawn cypress painted white.

Mr. Rothberg will also design Mr. and Mrs. Dinkler's own 8,000-square-foot apartment which will occupy the entire top floor and roof of Palm Bay Towers. Mrs. Dinkler states candidly, "The first floor will be for show; an enormous entrance hall and a living room filled with antiques. We'll never use that room but as a Southern woman I've got to have it. And, a winding staircase."

Palm Bay Towers is the first "Members Only" condominium created in Florida exclusively for affluentials. A few Palm Bay members are Joe Namath, Sonny Werblin, David Merrick, the John R. "Brownie" McLeans, Hugh O'Brian and Robert Neal. Two marinas will provide 62 berths for yachts up to 150 feet. The channel is deep enough now so yachtsmen will be spared the inconvenience Aristotle Onassis suffered when he couldn't bring in his yacht, the *Christina,* a few seasons ago. He had to anchor in the Bay and chug to the Palm Bay Club is his tender. Topping that, Liz Whitney Tippett often lands her purple helicopter in the parking lot because the helicopter pad always seems jammed with incoming aircraft, whirling in and out Palm-Bay style.



The geometric pattern of the fabric in the Dining Area contrasts with the rough-sawn white cypress wall paneling.

CLEVELAND'S Roundwood Manor

Interior Design by Don A. Arhar, AID, of Holzheimer Interiors

Photographed by Alexandre Georges



The Drawing Room, above and on pages 36 and 37, features an original hand-hewn beamed ceiling in natural raw-weathered-wood tones, an early nineteenth-century Waterford chandelier from a maharajah's collection, and a specially designed all-wool area rug adopted from a Savonnerie pattern by Edward Fields. This room with a curved arch, and beams with corbels, represents a form of European architecture of quality seldom seen in the United States.

The two-story Foyer, right, with beamed ceilings is paneled in pine. A French Empire chandelier, detailed with crystal and ormolu, dominates the room. Antique oriental Kerman and Sarouk rugs are used over polished slate floors. The elaborately carved oak desk was a present to the Ambassador to France, M. T. Herrick, by the French government.

Cleveland is a metropolis with a multiple personality. It is a highly industrialized urban center, a renowned focus of art and music, and a city with diverse styles of residential living. Massive factories march solidly down long blocks, while the "Emerald Necklace" — an extensive city-park system — ornately encircles the city. Notable among the Forest City's residential communities are Shaker Heights and a sophisticated enclave with the deceptively plain name of Daisy Hill Farms.

Located in Hunting Valley, twenty miles from central Cleveland, Daisy Hill Farms is a splendid 440-acre private park where rolling hills and curving streams undulate around sixty homes hidden discreetly in a natural rustic setting. At the heart of this peacefully private community is the original Van Sweringen mansion, Roundwood Manor, now owned by Mr. and Mrs. John Fazio.

Roundwood Manor was built in the early twenties by the developers of Shaker Heights, O. P. and M. J. Van Sweringen, as their very private retreat. The land and railroad magnate brothers had kept a prize herd of Holsteins on their sweeping acreage for several years before deciding to create their "gentleman's estate." Having made this decision, they gazed with quixotic vision at their gigantic barn. Architects Phillip Small and Charles Rowley were then called upon to direct the metamorphosis of the monumental barn into Roundwood Manor. When completed, the colonial manor's roof and twin turret silos quietly attested to its past as a working barn while the heavy oak beams, pine paneling, and polished slate floors expressed the masculine character of the adaptation. A subtle balance to this virile architecture was effected by the superb collection of American antiques acquired by the millionaire bachelors.

Forty years later this same contrast attracted the Fazios to Roundwood Manor. Assisted by interior designers Herb Holzheimer and Don Arhar, they further accentuated the twenty-five-room mansion's warm yet formal atmosphere. Soft celadon tones accented with pomegranate and Chinese blue counterpoints repeat the verdant theme of the surrounding woods, while handsome antiques bring graceful elegance into each living area.

Many of the original Van Sweringen antiques were purchased by subsequent owners of Roundwood and maintained at the Manor. Designers Holzheimer and Arhar combed New York, Los Angeles and Chicago for additional pieces of comparable craftsmanship. The drawing room displays two such pieces: an exceptional Waterford chandelier (circa 1800), formerly owned by an Indian maharaja, and an ornate French carved curio cabinet (circa 1740) which displays a magnificent Dresden coach and a fifteenth-century bound manuscript.

Antique Kerman and Sarouk rugs embellish the polished slate floor in the foyer. Nearby stands an elaborately carved oak desk given as a present by the French government to M. T. Herrick, a former ambassador to that country.

The Dickens Library, paneled in warm knotty pine and hung with Hogarth engravings, was begun by the Van Sweringens. Succeeding owners supplemented this rare grouping of over 7,000 books by and about Charles Dickens. A second library, for guests, is composed exclusively of limited and privately printed editions.

Outside the Manor, a forest of flowers is set off by twenty acres of lawn. Just as this luxuriant formal garden evolved from a field of wild flowers, Daisy Hill Farms saw the imaginative transformation of a barn of immense proportions into an exceptional country estate. At John and Anita Fazio's Roundwood Manor, Cleveland's pre-eminent identity as a pioneer in elegant living continues in the tradition of the Van Sweringen brothers.











Natural Elements Meld Architecture on Man-Made Isle

Architecture by Edward Giddings, AIA
Interior Design by Patricia Giddings
Photographed by Leland Lee

Mr. and Mrs. John J. McNaughton were looking for an architect to design their new home on a choice site on Linda Isle overlooking California's Newport Bay. When they selected Edward Giddings, AIA, they added a small but important proviso. They did not want a house with a feeling of Mexico. Ironically, this had been the area of some of Mr. Giddings' most outstanding accomplishments. He and his family lived in Puerta Vallarta for five years, and during that time he designed and built sixteen lavish residences for Americans along Mexico's Gold Coast.

The McNaughtons had rather definite ideas about the kind of house they did want as they planned their move from a New England-style home: comfort without coziness, luxury with practicality, and a certain traditional feeling which would be sensed but not deliberately stated.

continued on page 42

The Facade, opposite, portrays the dramatic use of Paso Robles stone columns combined with structural dark-wood beams and a pair of carved eighteen-foot double doors. Complemented by lush tropical plantings, the architectural elements synthesize the design.







The Dining Room, opposite, affords a spectacular view of the bay from Linda Isle. The custom-designed table by Guy Chaddock has hand-carved pedestal base finished in antique walnut.

The Bell Room, above, is defined by a divider-rack designed by the architect to house a collection of the client's bells. This area is used for informal dining. The antique Chinese bell lighting fixture enhances a round oak table, deep brown leather chairs and a natural, black and brown antique Soumak Persian runner, circa 1850, over geometric design of Western Quarry Tile floors.

The Kitchen cabinets are paneled oak with pewter hardware, supporting textured tile counter tops. The stove and barbecue hood is finished in antique copper, accenting the color scheme.

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"We interviewed five architects who were recommended to us by friends or who had designed houses we liked," said Mrs. McNaughton, whose husband is chairman of National Systems Corporation. "Ed Giddings seemed to be very creative and different. We wanted an original design. And, he uses the natural materials we like, such as stone and wood."

The strength and visual excitement of the McNaugton house is highlighted by the white stone which Mr. Giddings used generously throughout. Sometimes relieved by walls of sand-finished textured plaster, it rises in roughly faceted vertical columns and is balanced by heavy, dark wood beams and warm-hued quarry tile flooring.

Getting the look he wanted proved to be a challenge because most stonemasons today are unaccustomed to using other than pre-cut and standardized material. By a fortunate happenstance he found a Mexico-born craftsman who was trained in the old traditions. The man patiently fitted many of the stones by hand. The result was a marvel of precision. Little mortar shows—none at all where there are windows: the glass seems to melt into the stone. Where some architects might have used only a little of such a striking design element, Mr. Giddings used a great deal. He believes that his experience with the lavish use of native granite in Mexico gave him a freedom that now characterizes his work.

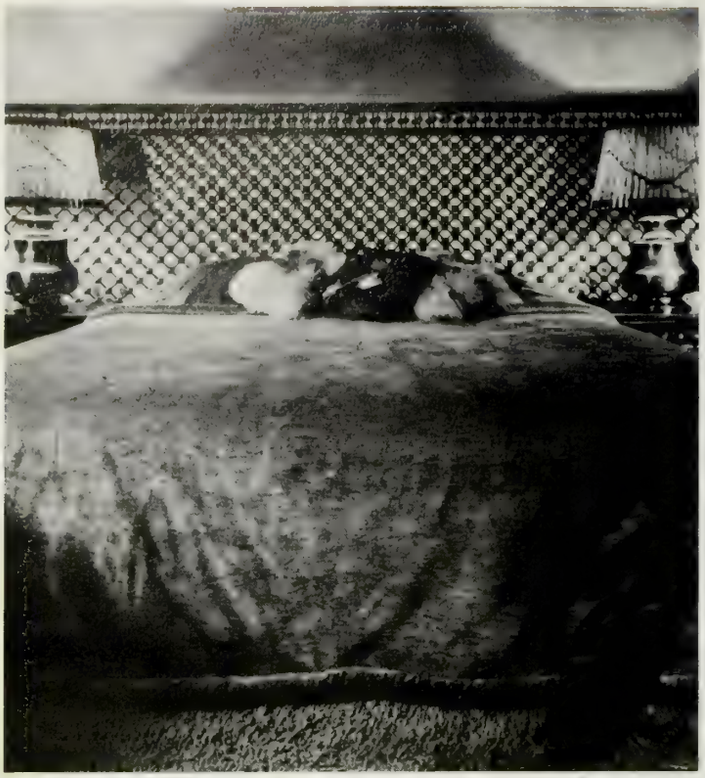
Visitors come in from the street and are pleasantly startled to find themselves on a bridge over a brilliant pool of turquoise water. What seems to be pure inspiration in the placement of the swimming pool was actually dictated by necessity. The Newport Bay side of the lot was too windy. From the pool area one steps down into a courtyard to face magnificent eighteen-foot-high double doors. Inside the high and handsome entry, a dark wood stairway is cantilevered over a wall of stone and glass. All the major rooms feature a view of the bay.

The McNaughtons chose Patricia Giddings, the architect's wife, to do the interior design. Mrs. Giddings started her career as a fashion designer but began doing interiors in Mexico where absentee clients turned responsibility for everything over to the couple. Mrs. McNaughton comments, "Mrs. Giddings understands her husband's work so completely that she knows exactly what should go where."

Thick, textured fabrics and the gleam of old metal are two of the characteristic elements: a sofa in handwoven Colombian wool, for instance, is paired with a coffee table whose base was fashioned by Mrs. Giddings from bedsteads which came from an ancient monastery in Verona.

The McNaughtons—and the headquarters of his company—moved to Newport Beach just over a year ago when the house was completed. The house works. Mrs. McNaughton says: "We really use the house, and the way circulation moves is perfect. For a big party, we just roll up the Oriental rugs and welcome our guests." ❦

The cantilevered walnut stairs, opposite, were designed without a handrail to retain their sculptured quality and emphasize the interaction between the architectural elements of stone and wood, rising to second floor.



NATURAL ELEMENTS

The bed wall in the Master Bedroom, left, features an open grill design headboard flanked by a pair of large chests for night tables, supporting bronze lamps with pleated parchment shades.

The Master Bath-Dressing Area, below, is dramatized by vertical mirrors, reflecting a walnut marble Roman tub, free-standing counter, Jamaican-style shutters and heavy textured natural wall-covering from E. C. Bondy.

The Master Bedroom, opposite, combines the decorative use of a large Moroccan chest studded with copper, an antique Portuguese chair covered in leather, and a Shiraz area rug from Decorative Carpets over all-wool cut-shag carpet. The architectural wood beams and heavy stone columns are extensions of design theme.





The Beverly Wilshire

Photographed by Alexandre Georges

Ten years ago, Los Angeles couldn't afford a hotel like this," says Hernando Courtwright of the Beverly Wilshire Hotel. "Today it can."

Formerly an owner of another important hotel, Mr. Courtwright took over the Beverly Wilshire in 1961, determined that the hotel would grow with the metropolis, and the transformation began.

The Beverly Wilshire always had the greatest potential of the luxury hotels in Beverly Hills. Situated on Wilshire Boulevard, Los Angeles' main artery, at Rodeo Drive, in the heart of Beverly Hills, it is the only hotel within walking distance of the best shops and restaurants. It's a mere jaunt to chic specialty stores I. Magnin's and Saks Fifth Avenue and the cognoscenti's favorite meeting place, Le Bistro. Rodeo Drive, with its fashionable galleries and boutiques, is the Rue St. Honoré of Beverly Hills. Van Cleef & Arpels, Vidal Sassoon, St. Laurent's Rive Gauche, Gucci, and Tiffany are all an easy walk from the hotel.

Despite its ideal location, the Beverly Wilshire Hotel had a major flaw. The main entrance on Wilshire Boulevard was designed in 1927 when Beverly Hills was a country suburb. To cope simultaneously with hotel business and mainstream traffic had become increasingly difficult over the years.

According to Mrs. Courtwright, her husband "knew exactly how the hotel could be saved." The main entrance had to be at the rear. After eight years of negotiations with zoning officials, the concept materialized into a grandiose avenue, El Camino Real. This unique private street runs parallel to Wilshire Boulevard and provides a main entrance to both the Wilshire and Beverly Wings. The 12-floor Beverly Wing, designed with the firm of Welton Becket and, later, Claude Coyne of Paul Williams' office, was virtually completed in 1971. Including luxury penthouse apartments as well as 275 rooms, it doubled the capacity of the hotel. More important, it moved the Beverly Wilshire into a class by itself.

At a time when most hotel managements are trimming luxuries, the Beverly Wilshire is lavish with them. Personalized switchboard and elevator service. Opulently decorated public rooms, including a Pierre Scapula-designed "Versailles" ballroom. A major restaurant, La Bella Fontana, with a chef from Maxim's and ten Holiday Gourmet Awards to its credit. A new all-in-one restaurant-rotisserie-bar-sidewalk cafe sharing the same kitchen. Two-story Townhouse Suites with spectacular 24-foot ceilings. Two bathrooms for all double occupancy rooms.

In one smaller townhouse suite walls are upholstered with 120 yards of foam-backed paisley fabric. Even in less sumptuous rooms, you'll find hand-painted ceramics, one-of-a-kind original graphics, and appliqued and woven wall hangings.

Mr. Courtwright explains his daring departure: "Los Angeles is cosmopolitan now. The city needed a hotel like this. I knew residents would be proud of it and that travelers would appreciate it. So often all a visitor knows of a city is his hotel, and he judges the city by the way he is greeted there, the services he receives, the food he is served and the comfort and beauty that are offered him."

Marcelle Courtwright directed the enterprise. "I was the one who best understood what he wanted," Mrs. Courtwright adds. Cannell & Chaffin's Ruth Montanari and as-

continued

EL CAMINO REAL

A view of the Beverly Wing, from El Camino Real, a unique private street. This wing, with its facade of giant Mission arches of white Carrara marble, is joined to the Wilshire Wing by a domed porte-cochère. At night thirty-eight gaslight lanterns from Edinburgh castle illuminate street of handset porphyry granite pavers. The massive wrought-iron and bronze gates were conceived from a design by Pierre Scapula, specified in France and custom made in Mexico by native artists.





sistants, on whose design expertise Mrs. Courtwright called to coordinate and carry through the project, say that the Old World space and the look of the hotel reflect Mrs. Courtwright's own cosmopolitan background and experience. "She had contacts all over the world. In a true sense, the furnishings are a product of her travels."

To carry out the cosmopolitan theme, Mrs. Courtwright decided to have each of six floors represent a different culture or ambience that is a heritage of Los Angeles. The first floor of rooms above the ballroom is Spanish in motif, the second Mexican, the third contemporary Californian, the fourth Italian, the fifth French and the sixth avant garde. In nearly every case, the furnishings were manufactured in the country of their inspiration. Hallways follow the theme. There are textured adobe walls for the Spanish and Mexican floors, painted with a sweeping hand by Mexican artist Luis Medina. On the French and Italian floors, the repeated floral motif from a Savonnerie carpet festoons doorways like a huge French ribbon. The "avant garde" hallway is the interior of a spaceship.

On the eighth floor are the champagne suites, named after France's most famous *vignobles*, with private terraces and extra ample bathrooms. The dramatic townhouse suites of the seventh floor are dedicated to "men and women of accomplishment" and decorated in appropriate motifs—James Stewart: contemporary California; Christian Dior: France. Masculine and feminine decorating schemes alternate in the bedrooms on all but the Spanish floor. The variety is an especially welcome contrast to the impersonal stereotype of so many hotels today.

For luxury, for comfort, for something different, the travelers converge. Their Majesties, the Prince and Princess of Borbon stayed in the India-inspired honeymoon suite. Rex Harrison, Carol Channing and Richard Harris are returning guests. On her visits, the Princess Doan na Champacak, née Barbara Hutton, calls for a number of connecting suites. Omar Sharif stayed six months. *continued*



GRAND HALL
Regal marble pilasters in Rouge-Incarnat and Tinos Vert marble create Versailles effect. Karastan carpet with sixteen different floral motifs in sixteen different colors is designed from a classic Savonnerie, a cherished heirloom of the Hernando Courtwrights.



BALLROOM LOGGIA
Eight-foot palms adorn antique-mirrored arches of the Loggia of the Grand Ballroom. Louis XVI bronze doré and cut crystal lanterns extend French theme. Entrance to the Loggia is through Mission arches draped with yellow silk by Stroheim and Romann.

GRAND HALL
Opposite page, view of Grand Hall and Staircase shows lavish use of Carrara marble that adds luxury to the Beverly Wing. Wrought iron railing designed by Pierre Scapula and made in Mexico can be seen to best effect at upper left. Persian red carpet is by Karastan.





AVANT GARDE
Futuristic effect of Hallway is created by dramatic contrast of gleaming copper Mylar walls and expresso brown carpet by Karastan with stark white of doors. Lanterns are sculptures in metal.





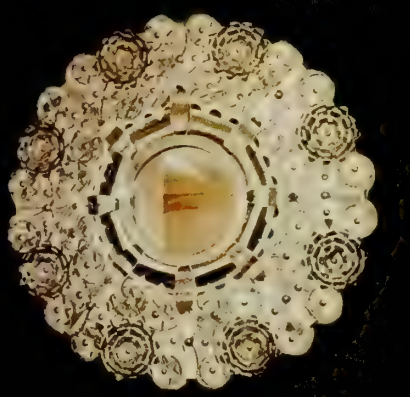
MEXICAN HALLWAY
Flowers, birds and folkloric motifs of Mexico are subject of decorative murals by Mexican artist Luis Medina for this floor of the Beverly Wing.



"DOLORES DEL RIO"
Royalties were paid to the New York Metropolitan Museum for every yard of fabric used in the Living Room of this Mexican-style Suite. The flame stitch pattern was duplicated in a heavy woven fabric by Brunschwig & Fils. Furniture and artifacts are all made in Mexico by native artisans. Desk lamp is one of thirty reproductions of a Pre-Colombian piece. Wall hangings are the work of Huichole Indians. Boussac fabric in upstairs Bedroom conveys primitive Aztec heritage of Mexico. Fabric finish is Zepel by Du Pont. Carpets are by Karastan.



"JEAN PIERRE VASARELY" (YVARAL)
The graphics of Jean Pierre Vasarely (Yvaral) are the focal point of this Townhouse Suite. His paintings dictate color schemes of dark plum and sea green carpets by Karastan with solid-color upholstery and bedspread of heavy textured wool. Fabric is finished with Du Pont's Zepel. Pure white of practical vinyl wallcovering matches furniture exactly. Tub chairs are designed by Marc Held. Custom-designed beds incorporate night stands.



CELLE"
undred and twenty yards of richly colored
print from Clarence House upholster walls
Marcelle Suite. Mrs. Courtwright selected
ttern for suite dedicated to her, as well as
or Karastan carpet. Use of same fabric for
draperies and lampshades creates a con-
s line which camouflages functional archi-
. The second floor has a separate entrance
re convenience and privacy. Upstairs bed-
n Louis XV decor employs Du Pont Zepel-
d fabric by Boussac. As in all bedrooms,
ets of curtains adjust intensity of daylight.









"MADRID"
Leather dominates spacious Spanish-style Madrid Suite. Sofa
suede covered and easy chairs are in maroon hide. Leather hea
board is painted in three layers of gold and hand decorated
sixteenth-century design. Material for draperies and bedspre
is handloomed with velvet hand-appliqued stripes edged wi
cording. Fabric finish is Zepel by Du Pont. Carpet is Karasta







The custom designed lantern
adds to Old World ambience.

URIZIO BUFALINI"

ne opposite page is shown the Town- Suite named for the Italian marble utive. All furnishings are in the ian mode. The Roman stripe fabric Bedroom by Stroheim and Romann ed for wallcovering and decorative gue on bedspread. All fabric is d with protective coating of Zepel Pont. Carpets are by Karastan. The has bay windows and a terrace over- ng the Don Quixote patio and pool the residential section of Beverly Western Los Angeles, and environs.



"JIMMY STEWART"

This Townhouse Suite reflects an interpretation of California design—a garden theme with modern and Oriental accents. Handsome wicker furniture is casual and contemporary. Lacquer desk chair is inspired by Chinese Chippendale. The fabric from a design in the New York Metropolitan Museum was executed by Brunschwig & Fils and finished with Zepel by Du Pont. Cafe Expresso Karastan carpet creates "masculine" atmosphere.



"HERNANDO COURTWRIGHT"

Handcarved furniture and hand-embroidered chair upholstery are highlights of the Spanish-style rooms and suites. At the desk is a Frailero, or monk's chair, a faithfully reproduced museum piece from the era of Philip II. The seats are covered in fabric hand appliqued with small pieces of multicolored suede. One yard of this fabric took four months to make. Ship is exact replica of vessel which brought Conquistador Hernando Cortés to the New World. Carpets are by Karastan. Fabric finish is Du Pont's Zepel.





CHRISTIAN DIOR"

yonnerie-inspired floral motif in s relief on vinyl outlines doorway Christian Dior Suite. Memorabilia the famous couturier adorn en- ance foyer (not seen). A paisley ttern from Clarence House was lected for this important suite. All bric is Du Pont Zepel finished. e Antron are by Karastan.









Marcelle Courtwright says, "When I can order raspberries and croissants, then I know I am in the best hotel." The Hotel Representatives International think the Beverly Wilshire is one of the best: Representing eighty-five of the leading hotels in Europe, among them London's Claridges and Madrid's The Ritz, the new organization extended its first invitation to an American hotel to the Beverly Wilshire. Georges André of the Plaza Athenée in Paris, a famed hotelier himself, pays compliment: "a house with a soul; a great hotel which remains 'human.'"

"PRINCIPES DE BORBON"

The Prince and Princess of Borbón were the first couple to stay in the Honeymoon Suite, opposite page, which was inspired by the Hindu god of love and his earthy mate, who symbolize eternal devotion. Two themes, "The Exotic East" and "Matrimonial Joy," are carried throughout by accessories and fabrics. A striking paisley print from Boussac is used in the Sitting Room and a rich complementary paisley design from Clarence House enhances the Bedroom. Both fabrics are treated with Zepel by Du Pont. The Antron carpet is by Karastan. Unusual features of the suite are festive canopies hung from the ceiling; both are intricately decorated by hand.

GRAND BALLROOM

Boiseries in Trianon white with blue and gold leaf niches flank stage in Grand Ballroom. Canova-style statues in Carrara marble and crystal and bronze doré chandeliers evoke epoch of Le Roi Soleil. Karastan created 3,000 square yards of custom carpeting for the room which seats a thousand for dinner and dancing.

ZINDABAD PUB

The Zindabad Pub is divided into three intimate rooms. The love seats heaped with pillows in authentic Indian fabric are by McGuire and covered with striped orange and turquoise silk from Clarence House. Clarence House wallcovering fabric is laminated to one-quarter inch polyurethane foam for sound absorption and coated with Du Pont's Zepel. The same fabric is employed in a tent effect for the ceiling. Custom-made screen against rear wall depicts a romantic scene in strings of multicolored Indian glass beads.

DON QUIXOTE PATIO AND POOL

Baroque Patio and Pool Area is gaily decorated with murals by Luis Medina and tiles and ceramics from Talavera, Spain. Fragrant lemon and orange trees are placed about the patio. The pool is a copy of Sophia Loren's.



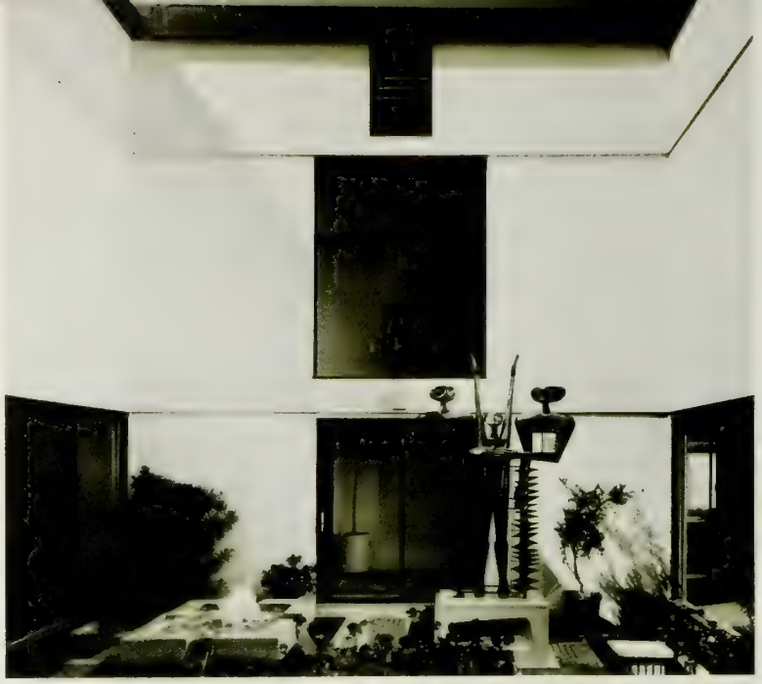


SOUTHWESTERN GEOMETRICS

Interior design by Joseph J. Minton, Jr., and David Corley, AID
Photographed by Alexandre Georges

The all-white southwestern contemporary residence in Midland, Texas, was a dramatic departure from the red-brick Georgian architecture Jim Hooker had always admired. But he was won over by the classic design of Architect Frank Welch. *continued*

The Living Room, opposite, is dramatized by a sloping ceiling that rises to twenty feet at the atrium wall. The main conversation grouping is defined by a custom-made area rug made in Spain from a 1930's rendering of an old Chinese rug. The sofa is covered in an Indian cotton and the armless chairs in a printed stylized flame stitch fabric. The painting above the horizontal structural beam is by Bert Greer Phillips of Taos, New Mexico. The smaller painting is by Ken Little. French paintings hang in Gallery to the right.



The house is built around an open central atrium, a square within a square. Frank Welch says, "The country is so arid here, we make our own living environment. The house is closed in from the street, with covered porches on the south and east. On the south and north are enclosed landscaped areas. No matter where you look, you will see a garden."

In contrast to the informal landscaping created by H. Dan Heyn, the lines of the house are sharp and delimited. There were no cozy corners. To make his new home "warm and livable" Mr. Hooker called on Joseph Minton and David Corley. He had seen and been impressed by their work for the Midland Country Club. "It's a beautiful plan," says Joseph Minton, of the house, which won an AIA award. "Structurally, we changed very little," David Corley comments: "We just closed the projection room and made it into a bar. Our major design objective was to make the living areas more versatile." A family had owned the house before Mr. Hooker bought it. The designers wanted to make the house work well for a bachelor who liked to entertain small groups at dinner as well as large gatherings. The only serious design problem with interior space was the dining room, which was very large, 15 x 30 feet. Minton-Corley found an eighteenth-century Chinese coromandel to divide it. Now one section is used for formal dining and the other for informal occasions, such as breakfast, cocktails before dinner, or after-dinner coffee and liqueurs. Of course, the coromandel is a decorative as well as a structural design element. Because of its unusual placement, the beautiful screen can be seen from both sides.

Mr. Minton expands on his design preferences. "Plain colors and surfaces bore me. In fabrics, we used pattern with pattern, controlled, of course, to add interest and intimacy." To warm and soften the severe look, Minton-Corley used a wide variety of textures, colors, patterns and accessories. The "modest profusion" all but disguises their careful plan of unifying the design through a single theme in fabric or furnishings, or both. Billy McCarty's Noble Savage line, which incorporates multiple coordinate patterns, was ideal for their purposes. So was the very new chrome-studded velvet fabric of the dining room chairs that picks up the chrome trim of the dining table.

Color is used in various ways. To absorb the light streaming from the atrium's sliding glass doors and reflecting off the all-white walls they painted the living room a light beige, leaving the encircling structural band white for contrast. Using variations of a multihued color scheme (basically blue, warmed by coral, rust, brown, apricot and beige) they tied living areas together. The rug in the living room, custom designed from a 1930's rendering of an old Chinese rug, uses twenty-five of these hues. Minton-Corley sent a palette of colors to artisans in Spain who made a new rendering using the specified colors in the exact proportion designated and dyed the yarns to match.

Mr. Hooker is president of the Museum of the Southwest. An important design objective was to create a background for his collection of European, South American and American works. The three worked together at first, arranging the paintings by schools. The French impressionists are hung in the back gallery and American canvases in the living room. The paintings stand by themselves, as they should, but as Mr. Minton observes, "We used them as accessories as well. And this helped meet our design objectives. We were not required to hang anything that did not work within the design."

The designers used the paintings in a number of interesting ways to solve aesthetic problems. For instance, by hanging paintings above and beneath the white structural band in the living room, they invited the eye to move vertically and thus nullified the breaking effect.

Mr. Hooker moved from a furnished apartment with only his paintings. Minton-Corley chose all the furnishings and accessories for his new residence. Was their work a success? A recent visitor to the newly decorated house pronounced judgment: "The house is so warm and comfortable. You can tell Jim's collected all these things over the years." ✾

The Atrium, with fountain and pool, above, is dominated by a sculpture created by Oswaldo Guayasamin of South America.

Teak benches were selected to emphasize the architectural planes in the Gallery, opposite, which is illuminated by a special light track controlled by dimmers. The decorative Portuguese blue and white porcelain chandelier with pewter arms and all-wool carpet from V'Soske provide the principal motif in the gallery. This view exposes the informal section of the dining area with a banquette upholstered in a fabric of geometric pattern. Continental height table on brass coasters can be rolled up and used for dining.





This view of the Living Room reveals travertine floors leading into the dining room. Eig
century Chinese porcelain vases on stands and potted indoor ferns and palms, combined wit
ings by Doutreleau, Cara Costea and Jacques Cordier, add decorative accents to the rectangul



...s are upholstered in a printed linen. Custom all-wool area rug is by V'Soske. The con-...y steel and glass dining table contrasts with Louis XIV exposed wood chairs, and an ...lemish pine cabinet containing a collection of Pre-Columbian art. Bowl on table is Imari.

REVLON
COSMETICS

Interior design by Ellen Lehman McCluskey, FAID
Photographed by Henry S. Fullerton, III



Dominating the Main Corridor are murals by Jean and Pierre Pages, artistically illuminated and framed in architectural niches. Th series of murals depict lifestyles of cities worldwide where Revlon is represented. The all-wool carpeting is from Edward Field

Executive offices in Manhattan

"An office is *not* a home. It is a place of business and it should reflect that function," states Ellen Lehman McCluskey who deplores the current "residential look" in offices. "Usually offices which try to re-create the atmosphere of a home become cutesy and fussy." However, Mrs. McCluskey believes the trend is actually the result of a search for individuality in the impersonal corporate structure.



Marble pilasters with stylized Corinthian capitols establish the design theme in the Reception Room. A brass boulillotte lamp with a black tole shade lights the French Empire desk. An Empire rosewood console with a rouge royale marble top supported by bronze winged figures, displays a collection of malachite and marble obelisks. The wall sconces, on either side of the console, were custom designed by Ellen L. McCluskey. Open armchairs covered in a gold velour from Clarence House are combined with a mahogany gallery table with brass mounts. The custom all-wool carpet from V'Soske adds color, elegant luxury and warmth to the room.



A view of the desk in the Chairman of the Board's Office faces Central Park and the Hudson River. The office is paneled in mahogany combined with a plaster molded ceiling. The sandstone draperies and sandstone all-wool carpet from Edward Fields accentuate the mahogany furniture. Louis XVI bérgères from Smith &



Watson were selected to form the main conversation groupings. The square conference table was especially designed by Ellen L. McCluskey to accommodate eight. Mahogany chairs with swivel bases are covered in black-cherry leather. The room is lighted entirely with lamps by request of the Chairman of the Board.

Mrs. McCluskey interviewed each Revlon executive before designing individual offices. Her objective was to punctuate the overall interior design with touches reflecting the occupant without making each office so personal redecoration would be in order when the executive moves on in the corporate hierarchy.

Concept for the overall interior design was succinctly articulated by Charles Revson, head of the Revlon empire. "Dignity and understatement." He suggested specific implementation. Neutral tones because they are a foil for beauty products, natural materials to soften the lines of the contemporary architecture and unswerving attention to detail such as wood tones, desk fittings, hardware, fixtures. Both Mr. Revson and Mrs. McCluskey are against downlighting. Mr. Revson says it is unflattering. And designer McCluskey points out that top executives work long hours and proper lighting can help combat fatigue. Mrs. McCluskey explains, "Lighting and its psychological effects are too often overlooked. It is important to use warm tones and as much incandescence as possible."





The Sitting Room in the chairman's suite features a chamois-covered sofa, flanked by a pair of steel, brass and marble gueridons from P. E. Guerin. The leather-covered wing chair from Smith & Watson complements moire wallcovering. Mahogany openwork bookcase is a major focal point. The decorative drapery rods and icanthus tie-backs by P. E. Guerin accent the window treatment. The Oval Salon on the following pages features velvet-lined vitrines with brass and glass doors displaying various Revlon products. The Louis XV chairs are complemented by an all-wool carpet from Edward Fields and an oval coffee table from P. E. Guerin.

Ellen McCluskey and her staff carefully explored the needs of the Revlon organization and planned with great concern for function as well as design. Space was re-fitted when required and easy maintenance was programmed. All conference rooms are satellites in relationship to Mr. Revson's office because he frequently conducts multiple meetings peripatetically. Designer McCluskey and Mr. Revson agreed colors would be subdued because neutral background offers visual refreshment to the executives who work with color almost constantly.

After seeing the Revlon offices, society columnist Suzy wrote, "...What more could Mr. Charles Revson want when selecting an interior designer for his New York executive offices than Ellen McCluskey who has the beauty of an Ultima ad plus the expertise and chic to create an environment for Beautiful People products such as Norell, Blass, Balmain, Balenciaga..." And, of course, Revlon.


NORELCO



hacienda historica

Mexico's San Gabriel de las Palmas

Photographed by Hugo H. Harper



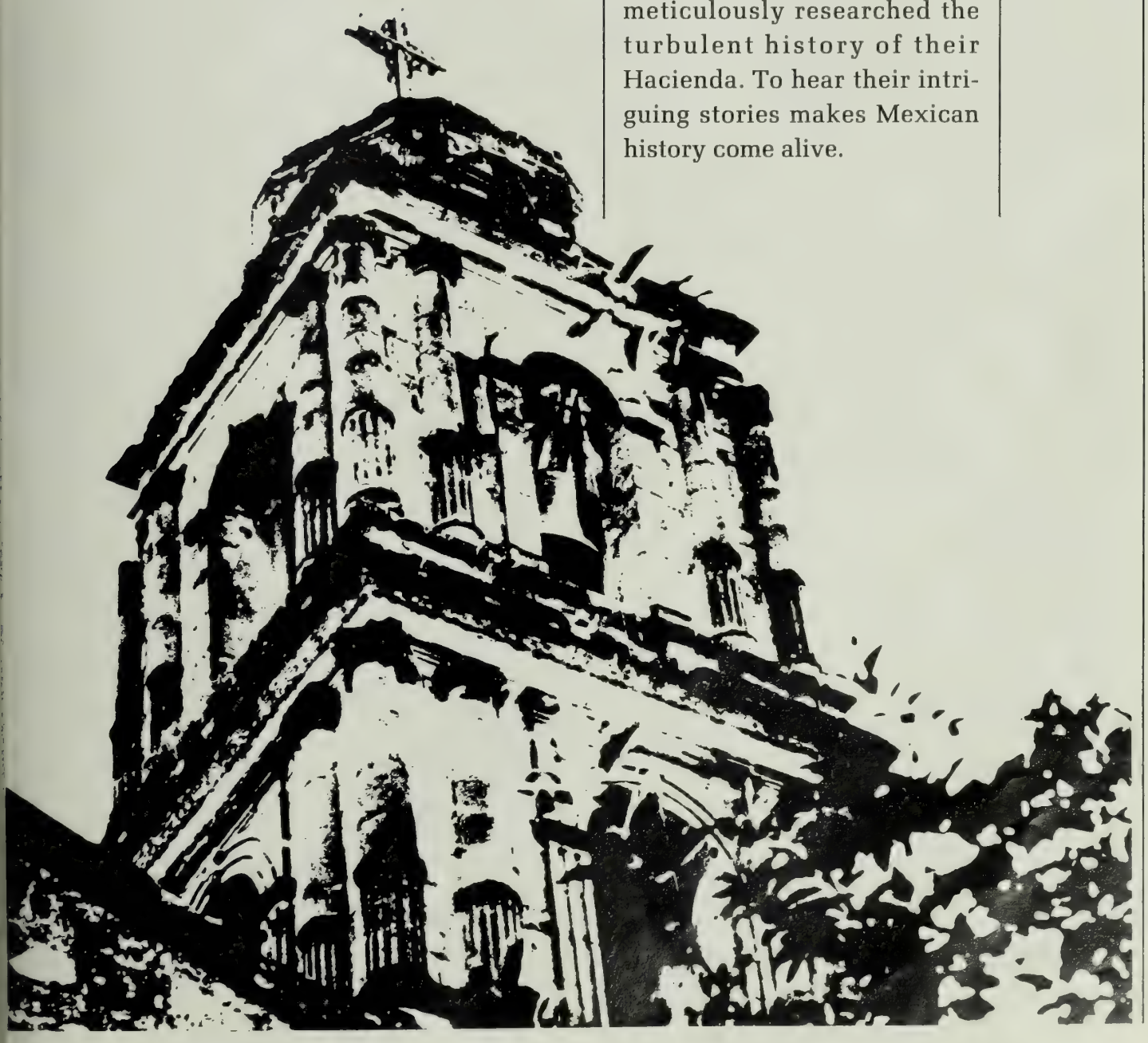
The native stone courtyard and arches reflect the romance of 450-year-old Hacienda San Gabriel de las Palmas, once the headquarters of the famed Mexican revolutionary, Emiliano Zapata, and his men.

Few live in an environment as rich in history as do Fred and Muriel Treat. Their magnificent Hacienda San Gabriel de las Palmas is one of the oldest and best maintained haciendas in all Mexico. Located in Morelos, a state famed for its incendiary revolutionaries, the Hacienda has survived the flames of upheaval by singular good fortune and by welcoming the men that history has brought thundering to its door.

Years of traveling in Mexico attracted the Treats, formerly of Pasadena, California, to the Taxco-Cuernavaca region. They found the 450-year-old Hacienda lying directly between these two cities on 57 acres of the original grant of 65,000 acres. Though the majestic Hacienda lost most of its acreage to appropriations by Emiliano Zapata, fate looked favorably on it. While nearby haciendas were leveled to

Hernando Cortés ordered the construction of a monastery for Franciscan friars in 1529. It was called Hacienda San Gabriel.

rubble by the fiery hordes of **campesinos** following Zapata, Hacienda San Gabriel survived as his headquarters. The Treats meticulously researched the turbulent history of their Hacienda. To hear their intriguing stories makes Mexican history come alive.





Tropical plants and trees on the Hacienda grounds are nourished by a waterfall.

The first to enjoy the serenity of this magnificent structure were the civilizing friars of the Franciscan order. Hernando Cortés ordered the construction of a monastery, Hacienda San Gabriel, for these Franciscan missionaries in 1529, and the deft hand of an unknown peninsular architect drew on memories of the inspired religious buildings of pious Spain to create this stately complex. The changing politics of Nueva Espana, however, saw the gentle padres forced out in 1558 and the monastery assume a temporal identity as a working sugar and rice plantation under the Senores Vidal and Mozo. Later, it was the headquarters where General Guerro and Augustine Iturbide successfully plotted to make Iturbide emperor of all Mexico. In an even later chapter in Mexican history, Porfirio Diaz retained his presidential powers by imprisoning and executing the insurgent General Molina in the Hacienda.

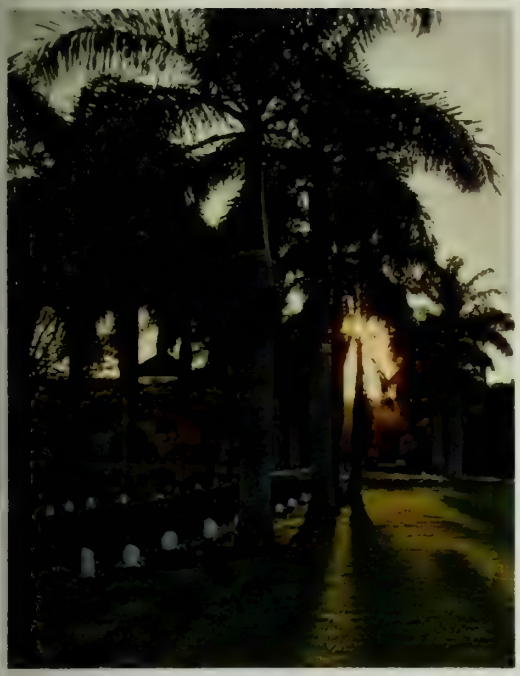
All this turbulence seems far distant when one enters any of the nine large and tranquil bed-

continued



One of several sixteenth-century stone and brick arches stands intact amid a tangle of vines, embraced by blooming bougainvillaea.





Palm trees are the sentinels of entrance way.



Across courtyard through a stone arch, a stair leads to the Gran Sala and porch.



A view toward the pool with historic edifice as backdrop.

rooms. Yet many of the stone floors of these bedrooms still bear witness to the fires built by soldiers to cook their frugal meals while garrisoned in the Hacienda. It was in fighting against these same Spanish **soldados** that the courageous Nicholas Bravo captured the Mexican people's imagination, and ultimately the presidency of Mexico (1832-1836), by storming and capturing the Hacienda. Many other less successful patriotic rebels met their death against a wall within the mansion, appropriately called the "execution wall." There is even reputed to be a treasure of 70,000 gold pieces hidden somewhere in the Hacienda.

continued





Above, one of nine bedrooms with Mexican Colonial and English furniture. The circular ceiling aperture bathes room in light, warming the patina of the age-old stone floors, and imparting a natural serenity. Below, the light from a church window exposes the curve of a vaulted Bedroom ceiling. Recessed bath in background is completely lined with hand-painted Mexican tiles.





Mexican Colonial furniture and tropical plants enhance sixteenth-century room.



Windows of second-floor bedrooms pierce fortress-like gateside of the Hacienda. Each bedroom has its own terrace enclosed by handwrought iron railings.



Because of its varied history, this beautiful dwelling claims several unique features. While they attest to its fascinating legacy, they presented some uncommon design problems. The vaulted **gran sala,** for example, which once served as a chapel for the Franciscans, stretches 115 feet, or is one-quarter the length of a city block, and encompasses 3,000 square feet. Skillfully melding their classic English pieces with massive Mexican colonial furniture and scaling down the towering walls with their distinguished art collection, the Treats evolved a room that is warm, though immense.

Despite the violent panorama of Mexican history entwined about the Hacienda San Gabriel, its sixteenth-century pastoral grace has remained unaffected. It is this grace and the languid pace of Mexican rural life that enables the

continued



Above, a spectacular view of the courtyard from the Dining Room is framed by stone arches. View below reveals beamed ceilings.





The Gran Sala, or living room, of the Hacienda was originally used by the early Franciscans as a chapel. Apertures in the ceiling illuminate a fine art collection.



A view of the countryside from the Hacienda with a stone bridge over a fast-running river. Below, the Kitchen is dominated by a semi-circular stone counter inset with handmade tiles, ready to be used for the preparation of authentic Mexican dishes. Decorative baskets decorate the wall over a utensil storage table.



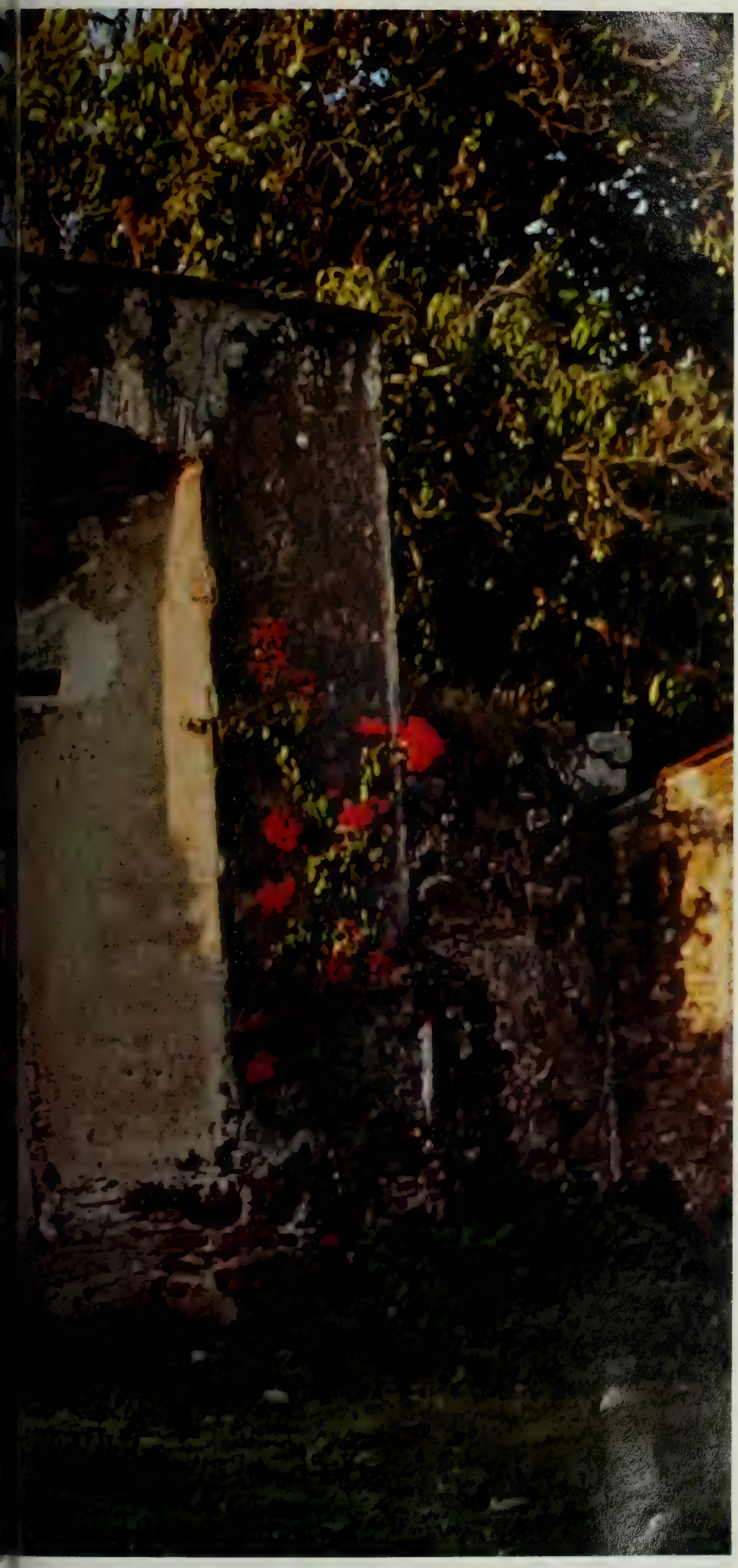
Treats to enjoy a reflection of the life style of a sixteenth-century Mexican **patron.** As in the centuries past, provisions for the Hacienda's two kitchens, one American and the other Mexican, are grown on the surrounding land. This land and the **casa grande** are managed by a staff of thirteen, including the Treats' own carpenter, bricklayer, plumber, and painter.

A calm aloofness from prosaic worldly cares and an aura of self-sustaining completeness permeate the Hacienda and its grounds. It is clear that the treasure of Hacienda San Gabriel de las Palmas for Fred and Muriel Treat lies not in hidden gold but in the peaceful richness of the life in this secluded hermitage. ✠





hacienda



The Conquistador's Arch, named after Hernando Cortés, who built the Hacienda in 1529, leads to the gardens of the estate.

PRODUCT DIRECTORY

Pages 20-27

PALM SPRINGS PERENNIAL

TERRACE-POOL: Table & chairs; *Brown Jordan.* White furniture; *Landes.*
LIVING AREA: Stereo-television enclosure; *Phil Sicola.* Finishing; *R. Wilkinson.* Sofas; *Martin Brattrud.* Fabric; *Kamola.* Willow chairs; *McGuire.* Fabric; *S. Harris.* Floor tile; *Pomona.* Carpet; *Decorative Carpets.* Bar chairs fabric; *Kent Bragaline.* Console light; *Richard Lindley.*
DINING AREA: Dining light; *Arco.*
MASTER BEDROOM: Carpet; *Century.* Linen wallcovering; *Van Waters & Rogers.* Woven blinds; *Webb Textiles.* Hardware; *General Lock.*
SITTING AREA: Sofa; *Martin Brattrud.* Chair; *Prentice.*

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PALM BAY TOWERS

LIVING AREA: Ceramic tile floor; *American Olean.* All-wool area rug; *Edward Fields.* Upholstered furniture; *Franjes, Inc.* Fabric; *Decorator's Walk.* Accessories; *Adam's Apple & 39 East.*
DINING AREA: Table; *Paul Jones.*

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CLEVELAND'S ROUNDWOOD MANOR

DRAWING ROOM: Custom-designed all-wool area rug; *Edward Fields.*

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NATURAL ELEMENTS MELD ARCHITECTURE ON MAN-MADE ISLE

BUILDER: Richard W. Henniger
DINING ROOM: Table; *Guy Chaddock.* Chairs; *Smith & Houchins.* Fabrics; *Kneedler Fauchère & Jack Lenor Larsen.* Antique candlesticks; *Academy Lamps.*
BELL ROOM: Oriental area rug; *Gertmenian.* Tile floor; *Western Quarry Tile.* Round oak table; *John Weidemann Designs.* Chair upholstery; *Pacific Hide & Leather.*
KITCHEN: Counter tile; *Western Quarry Tile.*
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MASTER BATH-DRESSING AREA: Fabric wallcovering; *E. C. Bondy.* All-wool carpet; *Jack Baldwin.* Copper oil jar; *Suite One.* Antique plant stand; *Murray's Antiques.*

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EL CAMINO REAL: Carrara marble; *Maurizio Bufalini.* Iron & bronze gates; *Fundiciones Artisticas.*
GRAND HALL: Carrara marble; *Maurizio Bufalini.* Wrought iron railing; *Fundiciones Artisticas.* Drapery fabric; *Stroheim & Romann.* Antron carpet; *Karastan.*
BALLROOM LOGGIA: Drapery fabric; *Stroheim & Romann.* Fabric finish; *Du Pont Zepel.* Drapery trim; *Westcoast.* Savonnerie-inspired carpet; *Karastan.* Iron & bronze railings; *Fundiciones Artisticas.* Sand urns; *Fan Co.* Lanterns; *Bagues, Paris.* Marble balustrade; *Maurizio Bufalini.*
GRAND HALL: Carpet; *Karastan.*
AVANT GARDE HALLWAY: Mylar walls; *Gilford.* Lighting fixtures; *Kenro.* Carpet; *Karastan.*
"JEAN PIERRE VASARELY" (YVARAL): Antron carpet; *Karastan.* Vinyl wallcovering; *Lee & Jofa.* Sofa, table, chest, bed lamps; *Moreddi.* Desk; *Berry Plasti-Glass.* Desk chair; *Thonet.* Lounge chairs; *Knoll.* Fabric; *Boris Kroll.* Tub chair design; *Marc Held.* Desk lamp; *Chapman.* Floor lamp, sitting room; *Koch & Lowy.* Bedroom lighting; *Raymor.* Sheer drapery fabric; *Ben Rose.* Drapery fabric; *Kenrose.* Bedspread fabric; *Contract Fabrics.* Fabric finish; *Du Pont Zepel.* Steel & plexiglass railing; *Western Ornamental Iron.* Bed; *IDAA Design.* Marble stairway stringer; *Maurizio Bufalini.*
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MEXICAN HALLWAY: Murals; *Luis Medina.* Light fixtures; *Fundiciones Artisticas.*
"DOLORES DEL RIO": Flame stitch fabric; *Brunschwig & Fils.* Upstairs Bedroom fabric; *Boussac.* Fabric finish; *Du Pont Zepel.* Antron carpet; *Karastan.* Balustrade; *Fundiciones Artisticas.* Chairs & sofa; *Flair.* Lantern; *Fundiciones Artisticas.* Bedroom chairs; *Flair.*
"MAURIZIO BUFALINI": Roman stripe fabric; *Stroheim & Romann.* Velvet drapery & bedspread fabric; *Lee & Jofa.* Lamp & desk-chest; *Cannell & Chaffin.* Fabric finish; *Du Pont Zepel.* Antron carpet; *Karastan.*
"MADRID": Sofa & chairs; *Flair.* Headboards, bedspread & drapery fabric; *Fundacion Generalisimo Franco.* Fabric finish; *Du Pont Zepel.* Antron carpet; *Karastan.* Lamps; *Chapman.*
"JIMMY STEWART": Fabric; *Brunschwig & Fils.* Fabric finish; *Du Pont Zepel.* Antron carpet; *Karastan.* Sofa; *Flair.* Lamp table; *Tyndale.* Desk lamp; *Chapman.* Leather chair; *Flair.* Metal table; *Vesey.* Sofa lamp; *Fan Co.* Marble stair treads; *Maurizio Bufalini.* Casement fabric; *Bloomcraft.*
"HERNANDO COURTWRIGHT": Drapery & furniture fabric; *Fundacion Generalisimo Franco.* Fabric finish; *Du Pont Zepel.* Leather chairs & sofa; *Flair.* Railing and lantern; *Fundiciones Artisticas.* Lamp; *Chapman.* Antron carpet; *Karastan.*
"CHRISTIAN DIOR": Paisley fabric; *Clarence House.* Fabric finish; *Du Pont Zepel.* Antron carpet; *Karastan.*
"PRINCIPES DE BORBON": Bedroom fabric; *Clarence House.* Fabric finish; *Du Pont Zepel.* Antron carpet; *Karastan.* Wicker furniture, desk & night stands; *McGuire.* Lamp bases & pillows; *Profils du Monde.* Bedroom chairs & lanterns; *Bill Meyers.* Living room fabric; *Boussac.* Fabric finish; *Du Pont Zepel.* Antron carpet; *Karastan.* Lamp; *Chapman.* Sofa; *Moreddi.* Antique Persian rug; *Gertmenian.*
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ZINDABAD PUB: Wallcovering & upholstery fabric; *Clarence House.* Fabric finish; *Du Pont Zepel.* Loveseats; *McGuire.* Custom-made screen; *Naika, New Delhi.*
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RECEPTION ROOM: All-wool carpet; *V'Soske.* Wall sconces; *Louis Baldinger.* Empire desk; *Schmeig & Kotsian.* Desk chair; *Miele.* Upholstery; *Froelich.* Empire Console; *Schmeig & Kotsian.* Open armchairs; *Sidler.* Fabric; *Clarence House.* Gallery table; *Frederick Victoria.* Empire lamp & bowl; *David Weiss.* Bouillotte lamp; *Joseph Richter.* Obelisks; *Nesle.*
CHAIRMAN OF THE BOARD'S OFFICE: All-wool carpet; *Edward Fields.* Drapery fabric & trim; *Scalamandré.* Conference table, desk, end tables & coffee table; *Schmeig & Kotzian.* Sofa; *Fine Arts.* Upholstery; *American Hide & Leather.*

Continued on page 82

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PRODUCT DIRECTORY

Continued from page 80

Open arm chairs; *Smith & Watson.* Upholstery; *American Hide & Leather.* Table lamps; *Marvin Alexander.* Shades; *Ruth Vitow.* Bouillotte lamp; *P. E. Guerin.* Floor lamps; *Van der Straten.*

CHAIRMAN'S SITTING ROOM: All-wool carpet; *Edward Fields.* Louis XVI chairs; *Fine Arts.* Fabric & wallcovering; *Ramsona.* Drapery hardware & metal gueridons; *P. E. Guerin.* Wing chairs & desk chairs; *Smith & Watson.* Desk; *Schmeig & Kotzian.* Desk lamp; *Rosselli.* Lamps; *David Weiss.* Shades; *Ruth Vitow.* Library steps & floor lamps; *Smith & Watson.* Pictures; *Joseph* Lombardo.

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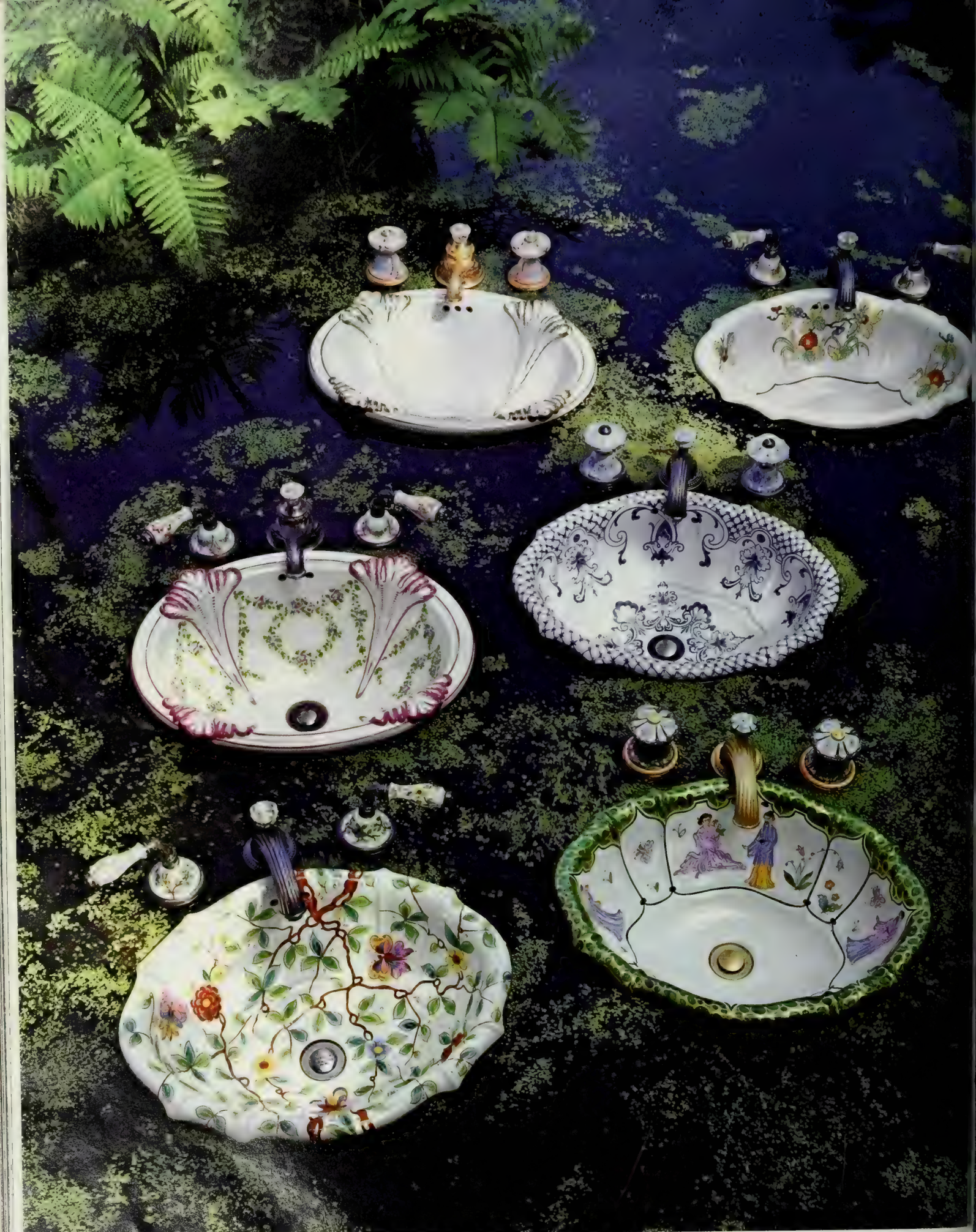
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PEOPLE ARE THE ISSUE

"People Are the Issue" introduces most of the contributors to this issue of Architectural Digest with a bit of background, a few anecdotes, and, sometimes, a bit of insight into the personal and professional lives of these individuals.

THE SHADOWS-ON-THE-TECHE
Page 8

James Biddle, president of The National Trust for Historic Preservation, bylined this, his second special feature for *Architectural Digest.* (The Woodrow Wilson house, Washington, D.C., in the March/April 1972 issue, was the first.) Assisted by Frederick Haupt, III, director of public affairs, and his assistant, Sabin Robbins, Jr., Mr. Biddle has added Shadows-on-the-Teche, New Iberia, Louisiana, to the permanent record in our continuing series on historical restorations.

The National Trust is an educational, non-profit corporation, headquartered in The District of Columbia. Its purpose is to further the national historic preservation policy, encourage public participation and to administer properties significant in our history.

Because your response to our features on historical restorations has been so enthusiastic, we are making plans to show other historic residences in forthcoming issues.

PALM SPRINGS PERENNIAL
Page 20

This title seemed apt because designer *Hal Broderick* is devoted to gardening and because Palm Springs is now considered a perennial, no longer just a winter, resort.

While working on this feature, we attended a large party given by Mr. Broderick in honor of actress Anne Baxter, and observed how well the house works for entertaining large groups as well as small gatherings. Beautifully, unobtrusively organized (Hal's zodiac sign is Aries), a lavish buffet was set up on the bar-side of the house. Circular tables dotted the pool area. Miss Baxter, granddaughter of Frank Lloyd Wright, commented, "This is a very personal house but it isn't just Hal's. Someone else could move right in and feel they belong here."

PALM BAY TOWERS
Page 28

Howard Perry Rothberg's work first appeared in *Architectural Digest,* Winter 1970, an edition now out of print, which became known as the "White House issue" because of its exclusive feature, the San Clemente residence of President Nixon.

The relationship was prophetic because Mr. Rothberg has since become enamored with Southern California and is looking for a house in Beverly Hills. He also has a contemporary house in Coconut Grove, Florida, where he keeps his collection of automobiles. In the garage of his New York residence, a townhouse filled with eighteenth-century French furniture, he keeps a Rolls Royce; but he leaves the driving to his chauffeur because he prefers to be passenger-side in the city. However, on his annual three-month search for antiques in Europe, he drives his Maserati through the countryside of France.

Continued on page 96







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THE SHADOWS-ON-THE-TECHE

Continued from page 13

wrote her brother in 1853, "I wish you not forget [to send me] *Uncle Tom's Cabin*. I have seen so much of it in the papers.... In dark weather when I cannot go in the garden time hangs heavy on my hands."

Many of her books are still in the house, and some of what the first mistress planted still thrives in the garden where she herself is buried.

The Civil War abruptly ended this way of life. Union troops commandeered the mansion for barracks. Mrs. Moore, according to a contemporary account, "was driven with the ladies of her family to the upper apartments [attic] where she was subjected to every privation. ... She died imprisoned in her own dwelling, deprived of the comforts she would have bestowed upon the humblest of her servants."

The great-grandson of the builder, Weeks Hall, returned to the "home place" after service in World War I and art studies in Paris. Although lived in off and on by various members of the family, The Shadows had drifted into neglect and ruin. Beneath the moss-draped oaks lay a tangle of flowering shrubs.

From 1922 until his death in 1958, Weeks Hall devoted his resources to preserving and restoring the house to its previous grandeur. He persuaded his friend, architect Richard Koch, to do a systematic architectural survey of the house when this sort of careful foresight and preservation planning was almost unheard of. On the basis of this study, The Shadows was restored to its original plan. Modern conveniences were kept at a minimum, for it was always the intent that it would be a museum for the enjoyment of the public.

The garden of roses, camellias, and azaleas was his special love. The garden as designed by Koch and Weeks Hall is an example of *beau art* landscape architecture of the twenties and thirties. "Nothing in life has meant, or will mean, more to me than this garden on a summer morning before sunrise. At all hours, no place is more tranquil nor more ageless. Its inherent charm to me has been its placid seclusion from a changing world...."

Weeks Hall also brought back some of The Shadows' former gaiety and sparkle. A man of high taste, almost encyclopedic knowledge, and rare gusto for living, Hall was a southern eccentric and gentleman in the true sense. A delightful raconteur, he could talk all night with his guests—who included such celebrities as H. L. Mencken, the Alfred Lunts, Cecil B. DeMille, and Mae West. When they retired, he would share his late night coffee with his English Setter, Lady Shadow's Guest, known as Spot.

If his friends were far away—in California or Europe—Weeks Hall would often telephone them, usually in the small hours of the morning. But in all the diversion of good company, Weeks Hall never wavered from his determination to preserve The Shadows for all to enjoy.

Because the mansion was the home of one family for 124 years, it fittingly includes a varied collection of furnishings. Some are family heirlooms, some were bought by Weeks Hall, others were added by The National Trust.

Shadows-on-the-Teche survives in Louisiana as a third-dimensional picture of the life and heritage of a planter family.

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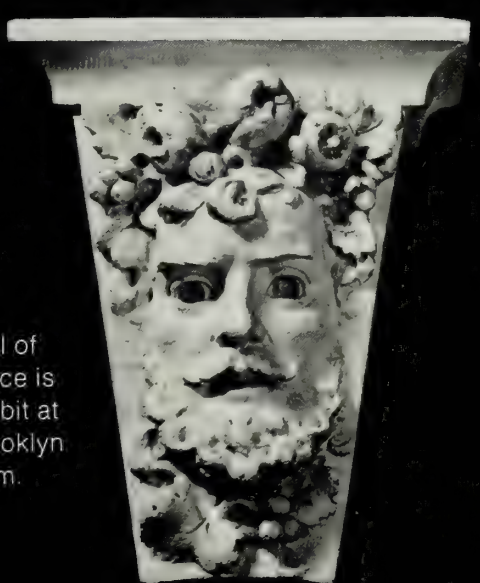


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September/October 1972

A collector's edition. One of the most superb issues in the 52-year history of *Architectural Digest.*

For the first time renowned interior designer William Haines shows his home and speaks out about design, clients, designers, and even Louis B. Mayer and Jack Warner. Mr. Haines, once a motion picture star, has created interiors for some of the finest houses in the United States. Several years ago he designed the much-publicized residence of the United States Ambassador to the Court of St. James.

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IN SAN FRANCISCO...The Pacific Heights home of interior designer Val Arnold...interesting antiques and imaginative ideas for smaller rooms... warm, comfortable, totally livable. Mr. Arnold's comments are always controversial and captivating.

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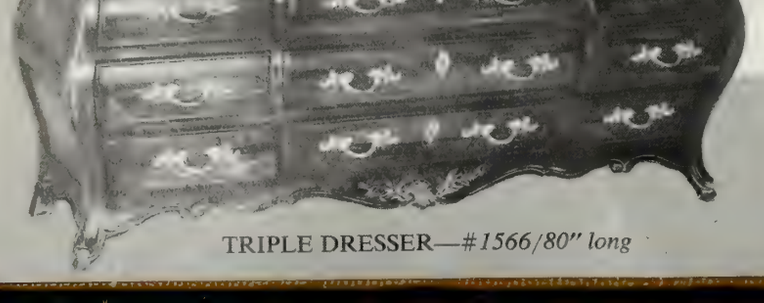
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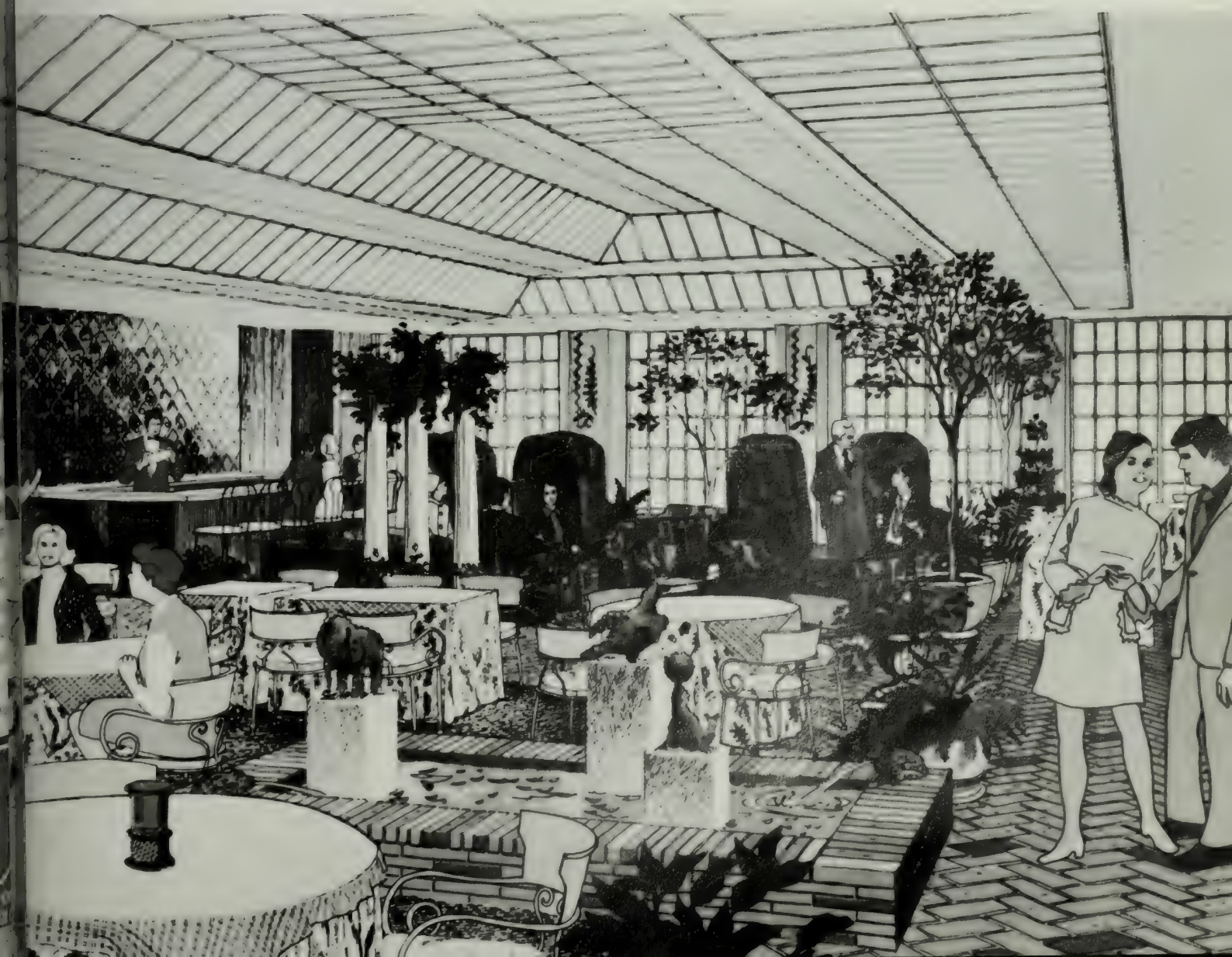
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PEOPLE ARE THE ISSUE

continued from page 89

Mr. Rothberg attended the renowned Cranbrook Academy of Art in Bloomfield Hills, Michigan where his daughter now teaches at Brookside School Cranbrook.

CLEVELAND'S ROUNDWOOD MANOR

Page 34

Holzheimer Interiors have done residences for the John Fazios for the past fifteen years. However, Roundwood Manor, with 25 rooms and 20,000 square feet, was far and away the most ambitious undertaking. Because client and designers had worked together over the years, design plans were simply presented in the studio. Then, after final approval, Mr. Arhar began shopping and antique hunting throughout the United States.

Don A. Arhar, not yet forty, studied interior design at Ohio State University and went on to Hiram College and Heidelberg University in Germany for additional fine arts study. For the past seven years he has been director of the interior design department of the Cleveland firm, Holzheimer Interiors.

NATURAL ELEMENTS MELD ARCHITECTURE ON MAN-MADE ISLE

Page 38

Architect *Edward Giddings* is a man of few words. His work speaks for him.

Mr. Giddings took his degree in architecture at the University of Washington in Seattle. After practicing a few years with architectural firms in Seattle, then San Francisco, he began his first of many private homes in Puerto Vallarta. That led to many commissions in what was then a sleepy Mexican resort village. And, that's where *Patricia Giddings* began working with her husband professionally. Her husband's clients knew she understood his work best so they simply asked her to do the interiors.

Ed Giddings is currently working on another major project in Mexico: 200 condominiums for D. K. Ludwig's Acapulco Princess. A forthcoming private residential project is a house for television star David Janssen in Palm Springs. Mr. Giddings is also developing condominiums and homesites on oceanfront land in Cabo San Lucas, Mexico, where he hopes to capture the essence of Puerto Vallarta's spirit of ten years ago.

Although they spend much of their time in Mexico, Ed and Patricia Giddings make their home in Newport Beach, California with their three children.

THE BEVERLY WILSHIRE HOTEL

Page 46

Comments by knowledgeable travelers who have stayed at the Beverly Wilshire Hotel convey a certain astonishment, "It's like a European hotel . . . the service is excellent, very warm and personal." "The food and wine are superb," was one guest's reaction. Another said, "The suites are unique. Not like a hotel. I promptly invited a few friends in for cocktails because I wanted to entertain 'at home.'"

Hernando Courtwright believes, "A hotel is known by the table it sets." He is a member of the world's most prestigious food and wine societies and is dedicated to offering only that food and wine in the Beverly Wilshire which he would serve at table in his home. Although the Courtwrights and their three children live in a large house in Beverly Hills, the hotel is where they entertain and spend most of their time. To the Courtwrights, the Beverly Wilshire Hotel is their home and each visitor their guest.

Continued on page 98


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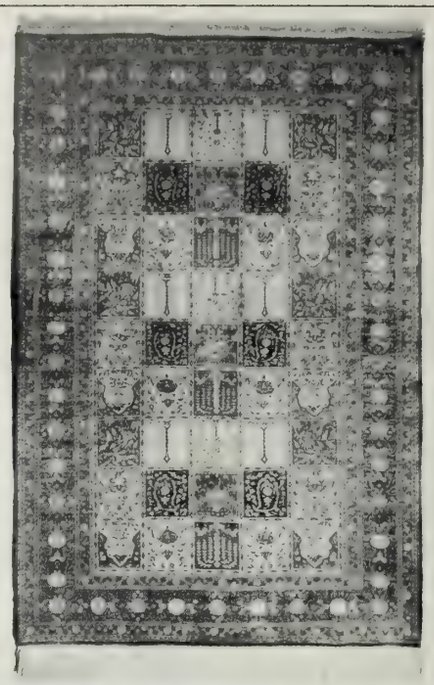
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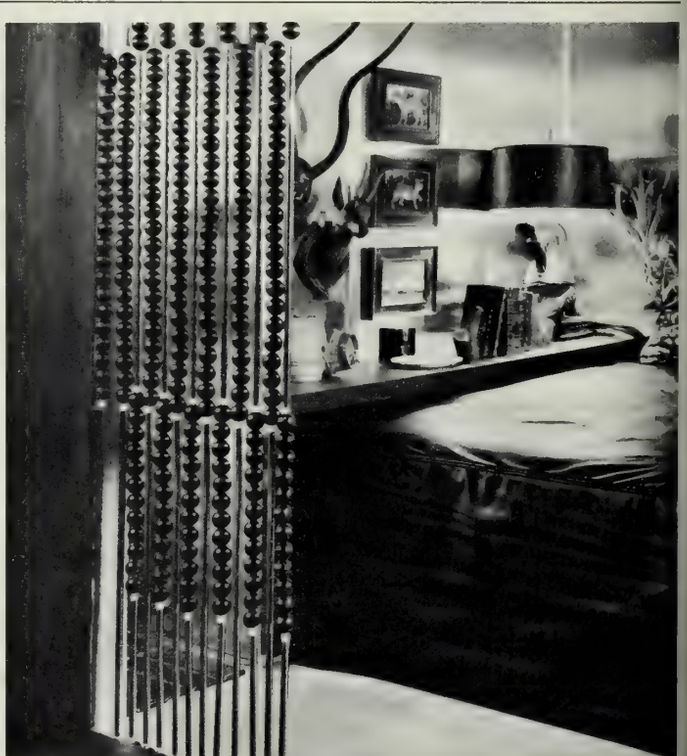
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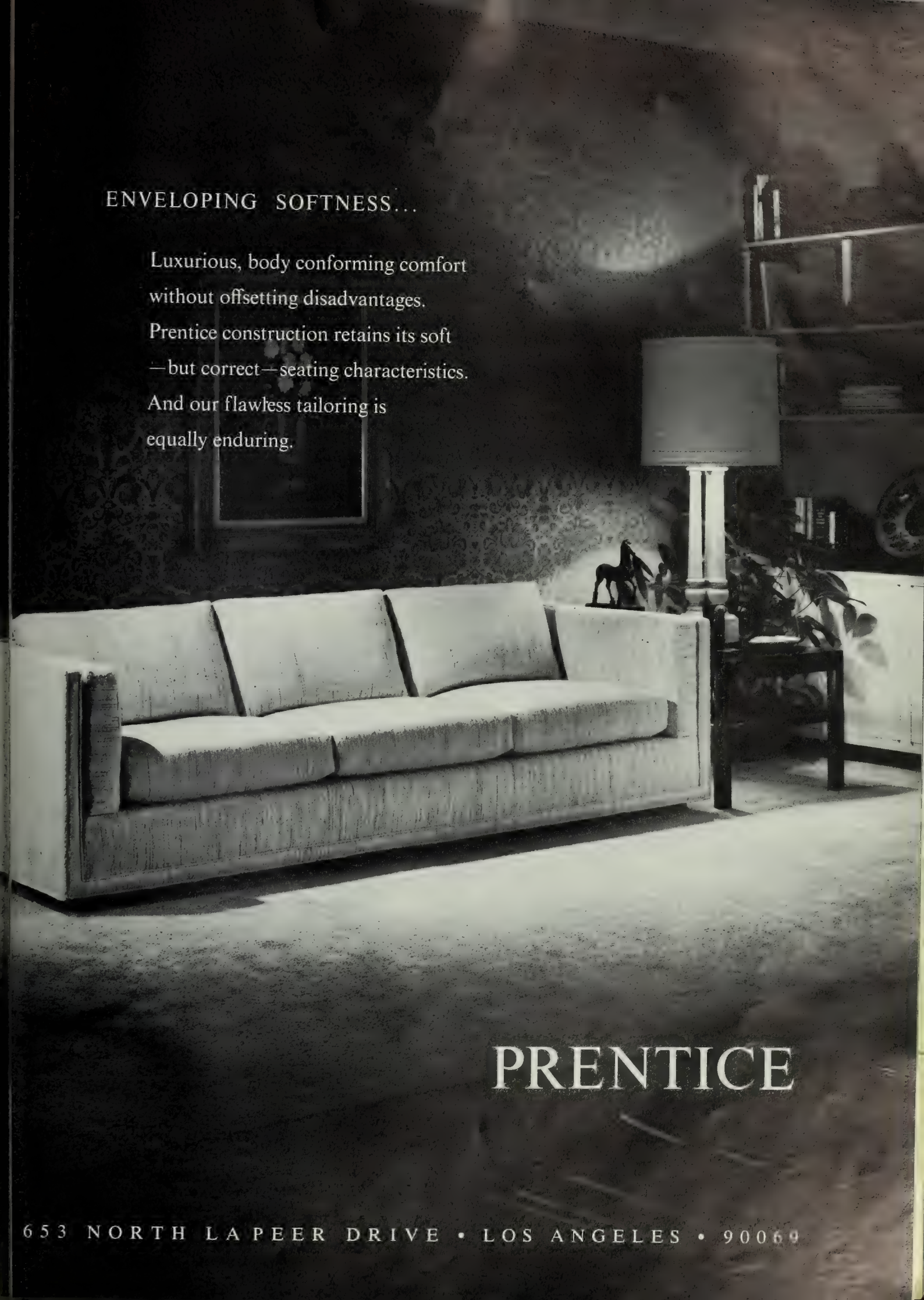
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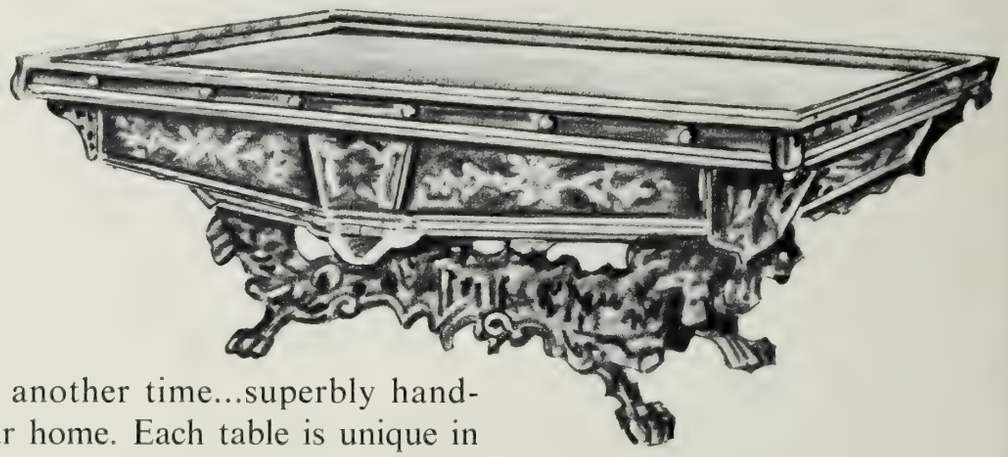
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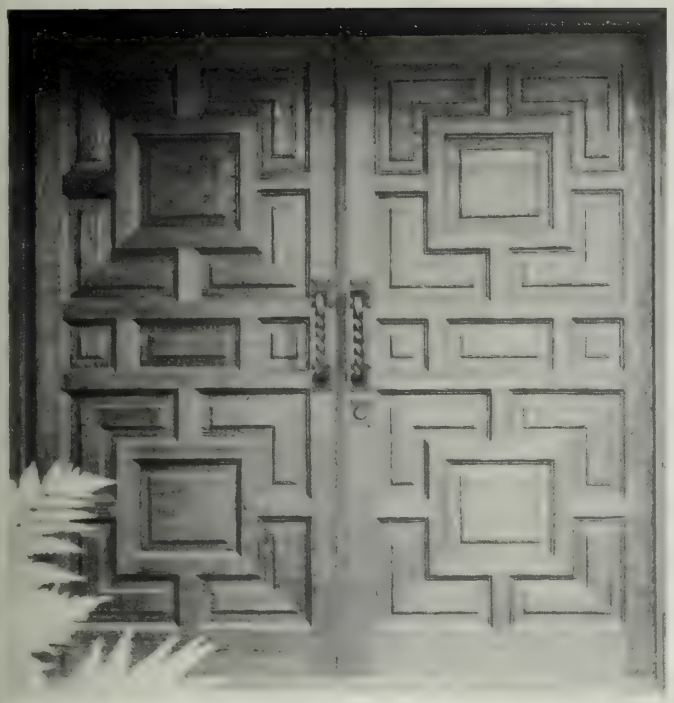
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PEOPLE ARE THE ISSUE

Continued from page 96

SOUTHWESTERN GEOMETRICS
Page 56

How does a law degree help a young man establish a flourishing interior design business? The chairman of the Fort Worth bank where *Joseph Minton* headed the trust department knew of the young lawyer's interest in design. So he asked him to do over the top floor of their offices. Joseph Minton, in turn, asked his schoolmate, interior designer, *David Corley,* AID, to lend his expertise. "We worked almost a year on the project," says Joe Minton. "Because I was spending more time working on design than on trusts, I decided I should be in the design business."

REVLON COSMETICS
Page 62

Designer *Ellen Lehman McCluskey* enjoys doing both offices and residential interiors. In both areas, she finds men easier to work with because, "They are accustomed to making decisions quickly and staying with them."

Mrs. McCluskey finds her involvement with the business world stimulating. Her acumen sometimes surprises executives who had expected a "society" designer. Although one of the most glamorous practitioners of the art of interior design, Ellen McCluskey is also one of the most practical.

HACIENDA HISTORICA
Page 68

Former Californians, *Fred and Muriel Treat,* who restored the enormous hacienda in Mexico, are among the many Americans who are living abroad either permanently or part of each year. *Architectural Digest* will be devoting even more editorial pages to the coverage of international interior design: residences, hotel, museums, collections. Design itself is international; our editorial overview is international. ❦





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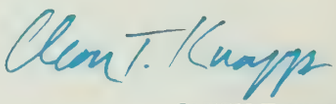
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AN EDITORIAL—In the decorative arts, designers are forever searching for an original style. Objectives fluctuate between function and form; personal expression or broad appeal. This never-ending search has produced designs that will endure. Most have passed. In the United States, interior design seems to have polarized around three styles: traditionalism and its devotion to the past; modernism and its exploration; and the currently popular mix of the two. However, in spite of real creativity in other arts, we have yet to see any design that is truly unique.

As we look at today's potpourri of decorating and design, is there a new clue or trend? If there is, and we admit it is not obvious, it will certainly involve old and new, form and function, with a liberal mix of cultures. Undoubtedly, the modern artisan is at a disadvantage. He does not have the patronage and focus that his predecessors enjoyed. We do not have the monarchies or nobility that inspired and economically sustained the men of the Renaissance. With our quasi-democratic foundation, broad economic base, educational facilities, and mass communications, the patronage of the 1970's is dispersed over millions of people. The nobility has been replaced by the marketplace.

Since the marketplace demands wide participation, each of us is involved. And this can be a very unfortunate factor. Mass acceptance or rejection, with purchasing dollars as votes, becomes the platform for artistic judgment. Oftentimes, the criteria are amusement and entertainment. This is not fitting. The marketplace has seen much that is ridiculous, little that is sublime. Beauty, however, can only be understood through the senses—artistic form pleasing the observer emotionally. Ultimately, any artistic expression, such as interior design and the decorative arts, has to be in a comprehensive form portraying a truth to both creator and participant. I do not believe we can rely upon the marketplace for this truth.

Therefore, since we are all patrons of the arts and design, our judgment and acceptance of new creativity will depend upon knowledge and open-mindedness. An appreciation of the qualities of tradition, and a receptivity to something new, certainly will allow, and even encourage, a uniqueness and originality that we hope will characterize the present decade.



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THINGS TO COME

FRONT COVER: The Master Bedroom in the Palm Springs residence of Mr. and Mrs. Glenn Cramer. Interior Design by Stephen Chase of Arthur Elrod Associates. Architecture by Lawrence A. Lapham, AIA, of Kaptur-Lapham & Associates. Carpet by Edward Fields. Fabrics by Herman Miller. Photographed by Alexandre Georges. (Article on page 18.)



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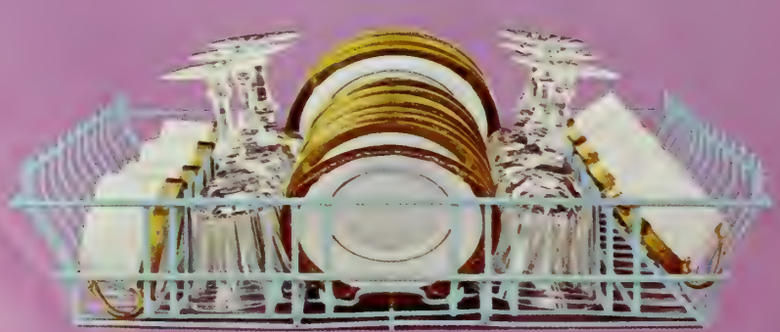


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IF YOU HAVE A HARD TIME TELLING ONE WINE FROM ANOTHER, READ THIS.

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Probably 99% of the population can't tell a Pinot Noir from a Zinfandel. Or a great Cabernet Sauvignon from a so-so one.

But where do you go to find out? You read what the wine experts have to say and they all disagree. You read all the wine advertising and everybody's trying to sell his own product.



Cyrano could have used a larger glass. Or a smaller nose.

Nobody has really taken the time to sit down and explain even the most basic things about wine. Until now.

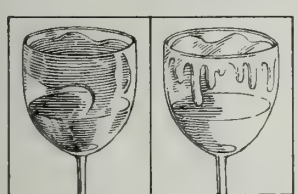
We at Inglenook Vineyards are doing it because it's in our best interest to have you know a great wine when you taste one. After all, that's what we have to sell.

HEIGHTENING YOUR SENSES.

First get yourself a wine glass that exposes the wine to plenty of air. The more air you can expose wine to, the better you can taste it.

And be sure you can get your nose in the glass. That's important because in wine tasting, the nose does 75% of the work. A glass with a 3-inch brim is best for most wines. But if you have a larger than average nose, you'll need a larger than average glass.

NEVER TASTE WINE OVER A CHECKERED TABLECLOTH.



Heavy wine forms "sheets." **Light wine forms "legs."**

Fill the glass about a third full and set it down on a white tablecloth. That's so you can see the wine's true color.

Now really look at the wine. Check its color. That's the first clue to a wine's taste. Usually, the darker the color, the fuller the wine. This applies to whites too, which can go from a pale straw to golden. With rosé, look for a crystal clear light pink, with no muddiness.

Now swirl the wine in the glass. A full bodied wine will come down the glass in "sheets". A lighter wine will break into "legs". A good rosé should come down in thin "legs", which indicates delicate body.

Take a good sniff.

This is hard to explain but your nose should confirm everything you've seen with your eyes. A rosé that looks brilliantly clear and is of delicate body should smell that way too.

WHISTLING AT THE TABLE.

Now take a sip of wine, hold it in your mouth, and whistle. Whistle in, not out. Try to get a nice gurgle going.

This technique also allows you to taste the wine for a longer period of time. For it extends that single instant when wine, air, tongue, gums and nose come together for the first time. Thus, it enables you to have more time to make an initial judgment. Keep in mind everything you've experienced with your eyes and nose, should be confirmed with your mouth by this technique.

BUILD A WINE CELLAR IN YOUR BRAIN.

When you actually start your wine tasting education, be sure to follow the chart below. The order is important because you'll be going from light to full bodied in the white wine spectrum. The red wines are listed in a similar fashion. You should work your way through them after you've mastered the whites.

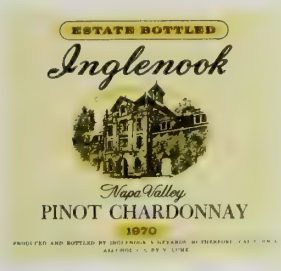
INGLENOOK'S SUGGESTED WINE PROGRESSION CHART

White	Red
White Pinot	Gamay Rosé
Pinot Chardonnay	Gamay Beaujolais
Grey Riesling	Pinot Noir
Sylvaner Riesling	Zinfandel
Johannisberg Riesling	Gamay
Chenin Blanc	Charbono
Dry Semillon	Cabernet Sauvignon

A WORD OF WARNING.

If you're going to put this much time and effort into learning something about wine tasting, then go for the most expensive wine you can afford. High priced wine is high priced for a reason. Namely, better grapes, and more care goes into the making of the wine.

That said, Inglenook Estate Bottled Wine is the most expensive wine made in America. It all comes from the Napa Valley, which wine authorities agree is one of the finest wine producing regions in America, if not the whole world. And it all bears a vintage date, which is a rarity in American wines today.



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DESIGNER WILLIAM HAINES' OUTSPOKEN COMMENTS

Photographed by William Stafford

Architectural Digest presents, exclusively, the candid views of legendary interior designer William Haines, along with photographs of his own residence. First a motion picture star, Mr. Haines went on to become a stellar figure in the galaxy of interior design. One of the most famous interiors in his decades of design is the London residence for United States Ambassador and Mrs. Walter Annenberg. The Editors

A house is a shell. The people who live in that house make it come alive and no designer in the world can do that for them. They have to make it their home. They must possess the house; it should not possess them.

I've lived in this house for about thirty-six years. This is where I bring clients and prospective clients. If we were selling automobiles, this house would be our demonstration car. Not that we take pen and ink in hand and sign a client at the table. It's simply the best way to expose them to a certain quality of life as I live it. Showing is always more meaningful than telling over the barren top of a desk. I have sold more jobs over my dining room table than I ever did in my office.

The Dining Area, opposite, reflects a skillful combination of the "old and new," represented by custom designed leather chairs and glass table with an eighteenth-century Waterford crystal chandelier. Mr. Haines was one of the first interior designers to blend modern furniture forms with rare antiques, before "eclecticism."

Who is to say what is good taste and what is bad? I don't know what taste is. It's like fog... you can see it and feel it, but you can never touch it.

I'm tired of this word "interior designer." Any woman who has a pair of white gloves and last year's hat calls herself a designer. They are *decorators*. They fetch and carry. Today there are too many housewives in the field of decoration. And, there are too many decorators who don't know what the hell they're doing. The whole job of interior design calls for three "ologists." You have to be a sociologist, a psychologist, and a proctologist.

I contend there's no decorator in the world who can make a house good if the architecture is bad.

The interior decorator, the landscape gardener and the architect should all be consulted in the beginning. They should work together before they present anything to the client. As it is now, a client buys the property, hires the architect, brings in an interior decorator. Then when the house is almost built the landscape architect is called in. That whole process is completely backwards. The three should be hired as a unit and work together. Each one should know what the other is doing. Also, the architect should respect the decorator as much as the decorator respects the architect. That's the way *we* work, although it does not mean everybody should work that way. I am only speaking about William Haines, Inc., and that has been our philosophy for years and years.



A late seventeenth-century Guadalajara painting in the Living Room was reacquired from a Hollywood motion picture executive.

There's nothing new under the sun. We all steal from each other.

If you like what we do here, if you like what any decorator does, then that's the best decorator in the whole world for you. If you don't like what he does, he's the worst. It's as simple as that. You compare. What you like is up to you. But you should remember, if you are buying a Renoir, expect a Renoir not a Rubens.

A home is the most personal thing in the world. The designer has to know the clients better than they know each other if it is to be a successful partnership. Do they eat chocolate at 3:00 in the morning?

I have put clients into the most formal backgrounds possible and the house has become the warmest, most comfortable, wonderful home in the world. The people make it so. They bring it to life.

Trends? There are all sorts of epidemics.

When we design a house with an architect, the first thing we talk about is where the kitchen will be. If the kitchen is in the right place, everything else in the house will work. The hell with what colors go in the living room. The important thing is the location of the kitchen. How does it relate to the dining room, the service areas, the back entrance? The arteries of the house come from the



Another cherished possession is the freestanding Louis XVI disc clock. It is intricately adorned with ivory and trimmed in ormolu.

heart of the house, the kitchen.

When you are designing a very fine house, you must plan for the way people live in a fine home. So many times an architect and interior decorator will reduce the house to the way *they* live, which is a mistake, because the client who wants a very fine home will live much more formally, more luxuriously. The basics have to be planned very carefully. There are millions of details. Too many decorators are all worked up about how big a lampshade they can put on a small base, or the architect is only thinking about what sort of monument he can build to himself, often overlooking the conveniences of the interior which are essential if a house is to function smoothly.

Do you know the word "venerus"? The "venerus" was where the orgies took place. Interiors of the venerias were designed with very dark backgrounds so the naked bodies would stand out. You have to have fun with this job or you lose your mind.

Men more often than women are invariably drawn to the best thing. Even if the man has had no exposure to antiques or whatever. Women are too analytical. Men are direct. That's not the women's lib line, but it's true.

What is color? It's whatever name tag we put on it. I once did an office for myself in pink and blue and nobody ever knew it.



Which came first, fashion or interior design? In the time of Louis XV, armchairs were designed to accommodate the ladies' voluminous gowns. Today we have big, deep sofas because we are a reclining culture. We sit more on the back of our necks than our derrières.

We're coming back into the sterility of the fifties today with all the plastic, the chromes and the mirrors. All that is going to be a cliché. Plastics are wonderful and we use them. But you do not divorce them from the past. You mix. Life is the same way. Interiors are becoming clinical. Decorators are softening the look a bit by using furs and skins. Of course that's not new. A lot of us decorators did that in the thirties. Our best modern work was done twenty-one or twenty-two years ago, and it still stands up.

A decorator who thinks he's an architect is a fool, and an architect who thinks he is a decorator is a fool. I don't think anybody is the greatest decorator in the world. And no one is the greatest architect in the world. The medium is greater than any individual. The Brothers Adam are the only ones I know of that captured both media.

Why did I leave motion pictures for interior decorating? A very simple reason. Louis B. Mayer kicked me out. It was the kindest thing he ever did for me. Joan Crawford gave me my first decorating job. She gave me my start.

If you're designing modern, use the past. Poor design can be compared to a badly tailored woman's suit. When he goes to simplicity, that's when the salt of the decorator shows up. Quality tells. You can gussy-up and hide things behind veils and ruffles and suedes, but when you come to simplicity the truth comes out. You had better know what you are doing.

The American Embassy in London, which I did for our present Ambassador, is a completely period house. It was a well-arranged house built in 1937, I believe. It was designed by a British architect with an American housewife, if you can call Barbara Woolworth Hutton an American housewife. She knew what she was doing. The proper amenities were all there.

You can buy anything in the world if you want to pay for it. You tell me what you want and I'll get it for you.

I loathe cozy cottages. They were made for farmers and peasants, not ladies and gentlemen.

The only real freedom we have left is the home. Only there can we express anything we want.

Design is an opinion, not a profession.

American architecture is the best in the world. In Europe they haven't done anything since the eighteenth century.

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Another view of the Living Room, opposite, reveals a hand-blocked Empire wallpaper from France, depicting a rare scene of Pizarro conquering Peru. This graphic story counterbalances the scale of the fireplace and the coloration in the Guadalajara painting.



A COMPLIMENT TO THE DESERT

Interior Design by Stephen Chase of Arthur Elrod Associates
Architecture by Lawrence A. Lapham, of
Kaptur-Lapham & Associates
Photographed by Alexandre Georges

This house is a compliment to the desert," Stephen Chase states, quietly but emphatically, speaking of the Palm Springs vacation residence of Mr. and Mrs. Glenn Cramer. We agree. Most Palm Springs architecture is, at best, nondescript — at worst, grotesque. Pseudo-Parthenon, tricked up Regency and columnar collages have nothing to do with anything, least of all contemporary life in an American desert community.

Architect Lawrence Lapham, who designed the desert house on these pages, was fortunate in having clients sensitive to the concept of suitability. The Glenn Cramers wanted "a house truly of the desert." And the house they thought most appropriate to this setting was designer Arthur Elrod's. (Architectural Digest, Spring, 1970) Because Mr. Elrod's residence was constructed of poured concrete, it followed logically that the same material would create the organic fitness sought by the Cramers and their architect.

Mr. Lapham designed a house of great strength and simplicity inspired by ancient Aztec and Mayan structures. Also, Mr. Lapham acknowledges the influence of Frank Lloyd Wright, whom he considers "the greatest architect who ever lived." The Cramers liked the design the moment they saw the first sketches.

However, the construction method posed problems because of the angled walls; poured concrete walls are usually straight. The architect's solution was battered wood forms six inches wide at the top and two and one-half feet wide at the base. He and Stephen Chase selected colored marble aggregate to mix with the concrete instead of gravel. They wanted the house to "match the mountains," in the words of architect Lapham. The marbled concrete was funneled slowly into the six-inch opening. When the forms were removed, the dry concrete resembled geological strata, a look no one had expected but everyone liked. No one expected variegated

Battered walls suggest the pyramidical form, which is characteristic of ancient Mayan architecture. The contemporary interpretation is reflected in the Exterior by low horizontal lines conforming to the land, a quality too seldom seen in the desert. The tile is by Interpace. Opposite, a view from the Master Bedroom area to the Entrance Foyer revealing organized spatial proportions of architecture. Mr. Chase incorporated a minimum of paintings and wall hangings in the interiors, due to the angled walls and interesting background textures.





The Pool-Terrace is an extension of the simplicity of Mayan architecture. The bold color palette consists of red and orange.

colors either. However, after sandblasting, the 7,000-square-foot structure truly matched the mountains.

It is obvious the architecture would have overwhelmed an ordinary interior; a lesser talent than Stephen Chase would quickly opt for the safety of neutral colors, heavily textured fabrics and furniture of rather immense proportions. Acceptable but ho-hum.

The Cramers wanted "a lighthearted, lively, happy" mood in an interior their two young sons could enjoy without restraints. Their vacation house, situated on a plateau overlooking the Thunderbird Country Club, was to be a complete change of pace from the more formal mood of their large, traditional main residence in Orinda, California. As it happened, Glen (Mrs. Cramer and her husband, Glenn, share almost identical first names) mentioned that she would love really bright colors for the Palm Springs house.

Glen Cramer could not have known that telling Stephen Chase she loved bright colors was tantamount to turning a hungry gourmet loose in Paris. But Mr. Chase restrained his voracious appetite for color. He knows a "love for bright colors" usually means a yellow pillow on a beige sofa. He presented a rather bold color scheme, including white for assurance. Mrs. Cramer, a former model with a strong sense of style, was puzzled. "Why not," she suggested, "replace the white with one of the pure, intense colors?" At that moment Stephen Chase knew this would be one of his best interiors—certainly one of the most colorful.

It was to be unusual in several ways. The interest and strength of the roughly textured interior walls would have made hanging art an awkward redundancy. The angle of the walls also precluded ordinary furniture arrangements. Designer Chase's solution was to "float" the furniture, placing it away from the walls. He adds, "The same treatment would be effective in conventional space. It frees a room."

"Floating" furniture and its inherent freedom also works well with the "floating" ceiling forms Mr. Lapham devised to define areas and add interior interest. He feels strongly about this element of architecture. "Ceilings are always ignored. But they should be given as much attention as floors and walls."

The slanted walls inspired an extraordinary design solution in the master bedroom where the mood segues into fantasy. Seemingly a departure, a closer look reveals the same theme played in a different key.

Stephen Chase offers an insight into his creative process. "My first plan for the bedroom was completely different. Pleasant but not exciting. I wasn't happy with it.

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The Entrance Foyer includes floating ceilings designed at different levels, which define the zones throughout the interiors. Polished tile floors from Interpace, and the serenity of the reflection pool contrasts with the textural quality of angled walls, expressionistic metal sculpture by Gene Flores, bronze Aztec doors revealing a "sunburst" design. Indoor plants complement the architecture.



In this view of the Living Room, the bold vibrancy of color represented in the stylized Mayan area rug by Edward Fields is the main focal point counterbalancing the recessed fireplace grouping and bar located on the opposite side of the room. The tile is by Interpace.



A glistening view of the architecture and interiors against a rugged backdrop of mountains.

Angled walls dictate the establishment of furniture groupings in space centers reflected in the Living Room conversation well. The custom-designed coffee table harbors a mobile ottoman and illuminates the surrounding floor surface. Heavy textured carpet from Edward Fields and handwoven upholstery fabric in a bold stripe complements aggregate walls and enhances geometric proportions.



A bold laminated fabric in tones of red, yellow and orange covers the Kitchen cabinets. The counter tile is by Interpace.



Wine Cellar-Tasting Room of warm wood, light umber walls and fabrics in violet hues. A blue-violet rug is by Edward Fields.



The tapestry in the Dining Room, by Linda D'Amico, is a poetic extension of the lacquered table and sculptured curves of the chandelier.





Architectural lighting casts a glow on the counter tile from Interpace in the Guest Bath. Mirrors amplify the visual space. In the Boy's Bedroom, Mr. Chase designed a self-contained sleeping unit of molded Formica to conform to the angled walls. This unit contains an enclosure equipped with stereo, flanked by a pair of beds and an upper bunk for guests. Special reading light discloses book niche.



Three bold geometric wallcoverings in the Boy's Bath represent a fine achievement in the use of three distinctive patterns in a small space.





The ceiling of the Guest Bedroom was designed to repeat diagonal stripe of carpet. Mirror repeats seashell design in Guest Bedroom.

Then one day I remembered a visit to a hotel in Sardinia that had a kind of enchantment about it. At almost the same time, I happened to see a metal tree outside an antique shop in Los Angeles. The idea came to me immediately—a tree bed! A total new look began to assemble itself in my head. A tree bed floating away from the wall, patterned rug, mirrored floating ceiling reflecting branches of the trees."

Stephen Chase sums up. "The architecture challenged me to do something adventurous." Lawrence Lapham returns the compliment. "Steve Chase is a master of color. Without his bold palette, the house wouldn't be a total design achievement."

True. Without an equally strong interior, the Cramer residence would be but half a house. It stands completed today, a timeless reflection of the awesome simplicity of the desert it compliments.





The fantasy and magic of a tree bed, custom furniture and a carpet by Edward Fields are reflected by a mirrored "floating" ceiling in the Master Bedroom. Indoor plantings reminiscent of the surrounding desert enhance the design theme. Mr. Chase designed the custom storage unit, combining a desk flanked by shelves with geometric door panels to delineate the Aztec and Mayan ambience.



Lines of custom sofa reflect Mayan architecture in one of the two Master Bath-Sitting Rooms. Counter and sunken tub are marble.





architecture from the sea

Photographs by
Dr. R. Tucker Abbott,
Hal Lewis, and Bealy Smith

Shell Grotto
photographed by
Ed Pfizenmaier

Frank Lloyd Wright, from Lecture at Taliesin

"Here in these shells we see the housing of the life of the sea. It is the housing of a lower order of life, but it is a housing with exactly what we lack — inspired form. In this collection of houses of hundreds of small beings, who themselves built these houses, we see a quality which we call invention. The beauty of their variations is never finished. It is not a question of principle of design. Its multitudinous expression indicates what design can mean. Certainly Divinity is here in these shells in their humble form of life."

continued

Shell Motifs In Architecture And The Decorative Arts

Very rarely have motifs appeared as frequently as the shell throughout the fascinating history of the decorative arts.

Thousands of years before Christ, primitive man used shells for decoration. The early Indians of South America used shells in art and architecture independent of any Mediterranean influences. Vases dating back to 900 B.C., made by the early Peruvians, resembled the thorny oyster. Some of the most exquisite examples of pottery vases of the Mochica culture of Peru depict Cardium cockles and scallops. The Chimu culture used shell motifs on gold beakers and pottery vases. The Mayans of Mexico depicted the shell on public buildings. The temple of Quetzalcoatl has vast numbers of bivalves and conch shells carved in the walls.

In the ancient world of the Mediterranean, Aphrodite was depicted arising from the scallop. The same shell is repeated in figurines and wall paintings dating as early as 400 B.C. In the first century B.C. shell grottoes, designed as altarlike shrines, came into existence with semidomed roofs in the form of a stylized scallop. The shell theme persisted in architecture from the Herculaneum period of Rome down to the creation in England of the Queen Anne shell porch.

During the Renaissance, the shell was admired as the most inspired form of architecture. Architects used the shells as models for niches, facades, and pedestals. Inspired by a particular univalve mollusk, Leonardo da Vinci designed a spiral staircase usually acknowledged to be in the Chateau of Blois in France.

Shells appeared in many frescoes. Botticelli, in his "Birth of Venus," also painted the goddess emerging from a scallop shell. Benvenuto Cellini, the foremost of the gold and silversmiths, used shells to decorate ornate goblets and vessels for tables of nobility.

At the end of the fifteenth century, after Columbus had discovered America and other explorers followed in his wake, Europe became infatuated with seashells. Since scientific classification had not yet been developed, collectors arranged their shells in specially made drawers in various designs. Fervently involved, they commissioned the finest cabinetmakers to create furniture exclusively for the display of their shells.

In Amsterdam, Rembrandt was captivated by the beauty of the shell. He delineated the *Conus marmoreus* (Marble Cone) in the year 1650, an etching now famous among shell collectors because the artist neglected to reverse his drawing on the metal plate. The shell appears to be a left-handed specimen, a great rarity.

In the eighteenth century the term "rococo" was coined from the French "rocaille," which referred to decorations composed of rocks and shells used in the construction of luxury rooms and grottoes popular in France at the time. "Rocaille" derives from "travail de coquille," shell work.

Auguste II, the King of Poland, decorated an entire room with murals of seashells.

During the reign of Louis XV the scallop shell appeared extensively in furniture and architecture. This was probably due to the design philosophy of the time: avoiding symmetry and the right angle. Every device was employed to modify the rectangle. No piece of furniture was permitted straight lines. Everything was rounded, so the eye would flow smoothly.

In the early colonies of America, prior to the Revolution, block-front chests and slant-top desks were decorated with the scallop shell. This influence was largely due to eighteenth-century English furniture designs, evidenced by the shell-top cupboard of a half-round recessed plane, whose round top is a half dome carved with ribs to simulate a shell.

The Victorians, of course, found a way to make gingerbread of seashells. They cluttered their already cluttered homes with seashell boxes, pictures of seashells, souvenirs of objects made of seashells, and seashells under glass bells. However, their excessively sentimental treatment of seashells also resulted in unrestrained fantasies of great charm. They created shell pavilions, grottoes, follies and fountains of seashells.

Throughout the years, designers have been influenced by the exotic beauty and perfection of seashells. The inspiration of the shell motif is evident from architectural fountains to contemporary shell-back chairs.

A recent example of the shell as design inspiration is Frank Lloyd Wright's architecture for the Guggenheim Museum in New York City.

The Most Famous Shell

THE CHAMBERED NAUTILUS
By Oliver Wendell Holmes, stanza five

"Build thee more stately mansions, O my soul,
As the swift seasons roll!
Leave thy low-vaulted past!
Let each new temple, nobler than the last,
Shut thee from heaven with a dome
More vast,

1 / Poached Egg Cowrie
2 / Lace Murex
3 / *Latiaxis santacruzensis* (Discovered in 1970, Galápagos Islands)
4 / Lazarus Jewel Box
5 / Tapestry Turban
6 / Magus Cone
7 / Red Helmet as Cameo
8 / Carved Green Turbo
9 / Dennison's Morum





Scallop Shell

Till thou at length
art free,
Leaving thine outgrown
shell by life's
Unresting sea!"

The nautilus: poetry, two submarines, a puzzle for Einstein, and contemporary sculpture.

Jules Verne was inspired to name his fictional submarine "Nautilus," and the first nuclear submarine was also christened the "Nautilus."

Shell authority Arthur Court, of San Francisco, whose shells-as-sculpture are prized by collectors the world over, states in his literature that the chambers of the nautilus are always perfect mathematical equations, a fact which plagued Einstein with sleepless nights.

R. Tucker Abbott, Ph.D., who occupies the du Pont Chair of Malacology at the Delaware Museum of Natural History, writes, in his recently published book *Kingdom of the Seashell,* that Oliver Wendell Holmes' poem was "a zoological catastrophe." Dr. Abbott points out that the poet mixed two very different families of nautilus. He excuses Mr. Holmes because in his time even scientists did not generally know the difference between the Paper Nautilus, or Argonaut, and the Chambered, or Curly, Nautilus.

The Paper Nautilus, a "cradle" of shell material like parchment, is the egg case made by the female *Argonauta.* It has neither the compartments nor the iridescent shell of the Chambered Nautilus which can change the pressure in its chambers to control its depth.

Money, Music and Fashion

There is a widespread belief that cowries were used as money in China as early as 2000 B.C. This practice may have continued until about 600 B.C., when metal coins were introduced.

Cypraea moneta, or Money Cowries, were used as money in many cultures all over the world. In India, as late as 1740, the exchange rate for one Indian rupee was twenty-four hundred cowries. In 1845 the inflationary spiral sent the rate to sixty-five hundred cowries per rupee.

Centuries before Christ, the large marine triton shell was used as a horn. These triton trumpets have been found in neolithic caves. In Crete, shell horns were sounded at religious ceremonies. In Fiji, music from a conch shell is known to have been part of sacred drinking ceremonies.

Ancient Phoenicians sailed to the British Isles and Africa searching for murex shells with which to produce the precious and costly dye, Royal Tyrian Purple. For hundreds of years Roman and Byzantine Emperors wore togas trimmed with the royal color to identify their high office.



Queen or Pink Conch

Shell Collectors, Past and Present

The first known shell collectors were Roman Consuls, Laelius and Scipio, in the second century B.C.

According to Suetonius, when Caligula arrived at the English Channel in the spring of A.D. 40, he decided not to attack the Britons, but instead had his men, in full battle dress, gather seashells, which Caligula referred to as "the spoils of conquered oceans."

In 1786, the expensive and important shell collection of Margaret Cavendish Bentinck, the Second Duchess of Portland, was auctioned upon her death, and some four thousand lots of shells brought today's equivalent of $100,000.

Many members of royalty have been shell collectors, including Louis XIII of France; Empress Catherine II and Peter the Great of Russia; Christian VI of Denmark; Empress Maria Theresa of Austria; and, today, Emperor Hirohito of Japan.

Dr. Alan Solem, Curator of Lower Invertebrates, the Field Museum of Natural History in Chicago, estimates there are between forty and fifty large private collections. One of the best known is the 300,000-specimen collection of John E. du Pont.

Collecting Rare Shells

The maximum price paid in recent years for an individual seashell was $3,000. One collector states, "The shell collector today who thinks in terms of investment must be a great gambler. A rare shell may be rendered common almost overnight by a new catch of the same shell. Those seriously involved in collecting try to control the market, much as the diamond people control the price of diamonds. But it's almost impossible. A shell is valuable, not because of its beauty, but because it is sought after."

One of the most sought-after shells was the Glory-of-the-seas Cone, *Conus gloriamaris*, first described in 1777. Only a dozen specimens were known over the next hundred years. Auction prices were high. Then, in 1792, a Danish collector allegedly purchased a Glory-of-the-seas Cone and destroyed it to make the one he already owned more valuable. Later an earthquake in this cone's habitat supposedly rendered the shell extinct. In 1957, only twenty-four specimens were known. Twice that number had been discovered in New Guinea by 1964. Then, in 1970, Australian scuba divers collected over one hundred fifty specimens off Guadalcanal Island. Although *Conus gloriamaris* has sold for $2,000, today a Glory-of-the-seas would bring only $500.

One rare shell, the Precious Wentletrap (from the Dutch word for spiral staircase), was avidly col-

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FIRST DESIGN SHOW HOUSE

IN JACKSONVILLE, FLORIDA

Photographed by Henry Fullerton, III

A new harbinger of spring will come to Jacksonville next year: the Decorators' Show House, sponsored by the Jacksonville Symphony Association. Their first project, shown on these pages, was so successful, a design house will be an annual event.

Architectural Digest is always pleased to present design houses. Their accomplishments are several, all worthy. As a showcase they offer exposure ultimately profitable for individual designers and supportive to the profession, as well as presenting the newest luxury products of manufacturers who support such projects. Those attending gather new ideas and inspiration. And admissions paid to see a show house are donated to a worthwhile charity or cause.

We wish we could present more of these projects. However, of the great number submitted, few are chosen. The reason has to do with the scope of the project itself. Most design houses have many rooms so that many designers can participate. Therefore, many diverse talents must agree upon an overall theme and work within it if the interiors are to achieve the unity that makes a total design successful. Too frequently one room has no relationship to any other, nor even a passing acquaintanceship with the theme.

We selected the Jacksonville, Florida, design Show House because, although it was a first effort, it worked. Although certainly not flawless, the house is well done. The interiors are, generally, cohesive. This is in part because the project was intelligently presented to the fifteen-member design team. Accustomed to designing for people, they were given a hypothetical client. They



The English Georgian Entrance of the colonial period is revealed by stately white columns with stylized Corinthian capitals, curved pediment, outlined by a series of dentils. Topiaries soften the facade. In the Center Entrance Hall, opposite, the lines of the Georgian design are complemented by Louis XV table and mirror.

Designed by William Broadfoot, AID





Alas, Jacksonville Design House viewers considered this room "avant-garde." Furniture melange in the Library includes a French campaign chest, English mirror, Oriental area rug, and a pair of Eames chairs covered in soft leather over laminated wood frames.

Designed by R. Michael Brown, NSID

were asked to imagine the residence as home for a retired admiral, his wife and daughter. The idea was particularly appropriate for Jacksonville. A seaport, the city has three naval installations. Design team member Ed Heist credits the hypothetical family with "tying everything together." He created a nautical den, including naval items from private collections, paintings of ships, a seagoing barometer and clock.

Mrs. Gert H. W. Schmidt, decorating chairman, believes one of the reasons the Jacksonville house did not succumb to the too-many-cooks syndrome was "because of the discipline imposed by the tile floors. Miraculously, most of the designers continued or harmonized with the floor colors."

Another unifying factor was a liability which the designers made into an asset. They had no choice but



The Master Bedroom is designed with predominantly French furniture. The chintz fabric from F. Schumacher counterpoints the drama of a French brass poster bed, walnut secretary unit, Oriental rug and heavy textured fabric on light contemporary chairs.

Designed by Julia Walker

to work with what Mrs. Robert T. Shircliff calls "a blue elephant." Chairman of the Guild's committee of forty-six, she explains, "The house was all blue—walls, ceilings, carpeting." Ed Heist made the too-blue house work for him in his Admiral's Den. "White linen, which I used on the walls, loses character when it is hung on white backgrounds," the designer explains. "On blue walls it is perfect."

"Jacksonville is often called the insurance capital of the South," according to Mrs. Shircliff. "We are a conservative city of half a million people oriented to family living, and the Decorators' Show House reflects this solid, traditional feeling."

Members of the Show House committee report that the most controversial and the most talked about room, among the 6,500 visitors who came to view the house,



A Kashmir embroidered rug is dominant pattern in Dining Room, counterpoints delicate simplicity of mahogany Sheraton furniture. *Designed by Margaret A. Young, AID*

was designer R. Michael Brown's library-sitting room on the second floor. "Comments ranged from 'I love it' to 'I hate it,' " Mrs. John Tunstaff relates with some amusement. "Mr. Brown is a New York designer who recently opened offices here. He created something a little more avant-garde than we are used to seeing in Jacksonville. He used a lot of modern sculpture, abstracts and two Eames chairs."

The Jacksonville Symphony Guild is already seeking a house for 1973. "We wouldn't go back to the fund-raising ball routine for anything," one member states emphatically. "This is the way we want to fund-raise in the future. It's good for the Symphony, good for Jacksonville and good for the designers. When spring comes next year we'll be here with another beautifully orchestrated design house to benefit our Symphony."



The design motif of the "La Balanceuse" wallpaper panels in the River Entrance reveals the relationship of decoration to architecture by the continuation of the arched doorway. The Drawing Room may be seen beyond, featuring an English secretary with a broken pediment. The area rug in the foreground, from F. Schumacher, enriches the parquet floors and amplifies the interior design.

Designed by William Broadfoot, AID



Designed by Gussie G. Byrd, AID



Living with Arp, Belling, Duchamp, Johns, Kelly, Leger, Lichtenstein, Morandi, Noland, Oldenburg, Schlemmer, Stella, Storrs, Warhol

Photographed by James Chen

How to meld a collection of large-scale contemporary paintings into a small house was an intriguing riddle for Mr. and Mrs. Irving Blum of Los Angeles. "There were two major requirements for our home. It had to be close to my art gallery," Mr. Blum explains, "and it had to provide a quiet background for my private collection." The first prerequisite was met by the twenty-year-old home he purchased. "The core of my private collection is exactly parallel to work I have shown in my gallery—post Abstract-Expressionism." Meeting the second requirement was the challenge.

Given the problem, the Blum residence reveals some imaginative solutions. The dominant mood is spaciousness, achieved by limited but inventive architectural alterations. In addition to these modifications, Mr. Blum confides that, "The simple formula that secures a feeling of space is to group the furniture away from the walls. In this way, I can move the largest of my paintings into even the smallest quarters quite comfortably. Any urban apartment dweller in a diminutive apartment can use this method to display large-scale art."

The crisp lines of the post Bauhaus-International furniture fit elegantly into the Blums' living room. And, the central grouping of the leather sofa, armchairs, and Mies van der Rohe table free the eye to view the art. Set in a background of white walls, the polished sculpture of the early Constructivist Movement of the 1920's and some of the most vital post Abstract-Expressionist paintings of the 1960's reflect Mr. Blum's collecting talent.

Rudolf Belling's superb elongated "Bronze Head" (1925) contrasts with the immensely horizontal "Crystal Dawn" (1970) by Kenneth Noland. Oscar Schlemmer's magnificent "Figure in Space" (1921) holds audience in the room's center facing "Itata" (1965) by Frank Stella. John Storrs' "Seated Gendarme" (1925) guards the corner while Andy Warhol's "Liz Taylor" (1965) smiles from above the fireplace. Hans Arp's "Homme" (1925) makes a quiet but handsome statement to the side of the fireplace. "Numbers" (1956) by Jasper Johns, "Still Life" (1961) by Giorgio Morandi, and Leger's famed "Construction Worker" (1921) are hung in perfect balance on a nearby wall. A huge skylight cut into the ceiling and a wall porthole invite a glimpse of exterior greenery while guiding the sun's rays to the interior of this visually provocative room.

Each room has been arranged to exclude any intrusive elements which might distract from the spectacular art. In the dining room, the quiet beauty







The dominant mood in the Living Room, opposite, is spaciousness. Grouping the furniture away from the walls allows an opportunity to display large-scale art. The collection includes "Crystal Dawn," Kenneth Noland; "Itata," Frank Stella; "Figure In Space," Oscar Schlemmer; and "Seated Gendarme," Storrs. Window placement gives varied light and dramatizes the art. "Oval Mirror," by Roy Lichtenstein.

In another view of the Living Room, the polished symmetry of "Bronze Head," by Rudolph Belling, complements the free-flowing animation of "Frightened Girl," by Lichtenstein. "Liz Taylor," by Andy Warhol, is juxtaposed with "Homme," by Arp.

Upper center, "Annie," by expressionist Rusha.

Upper right, "Abstract Head," Lichtenstein.

Mounted on a pedestal, below, is the polished "Constructivist Head," by Rudolph Belling.

of the table and Mies van der Rohe chairs is emphasized by the oriental rug. Marcel Duchamp's "Apoline Enamel" (1925) and "Constructivist Head" (1925) by Rudolf Belling unobtrusively proclaim the timelessness of inspired art. The cool, white walls come alive with Claes Oldenburg's three-dimensional "Soft Drum" (1969) and the bold "Blue-White" (1959) by Ellsworth Kelly.

In the master bedroom, Mr. Blum decided he needed vertical rather than horizontal space to support his colossal "Modular Painting in Nine Sections" (1967) by Roy Lichtenstein, so the room was stretched to a height of twenty feet. A balcony study was constructed above the wall-length magazine rack. A lofty skylight and a glass porthole attract natural light. Andy Warhol's "Flowers" (1968) and Frank Stella's circular "Sinjerli Variation"







The Master Bedroom reveals a custom wardrobe with enclosed drawers. From the balcony large-scale art deliberately overwhelms the room, achieving a gallery effect. "Flowers," Warhol; "Sinjerli Variation," Stella; "Modular Painting—Nine Sections," Lichtenstein.



The Dining Room view reveals the conspicuous absence of a window treatment cliché; unnecessary window covering was omitted. The art is: "Blue-white," by Ellsworth Kelly; "Soft Drum," by Claes Oldenburg; and "Apoline Enamel," by Marcel Duchamp.

(1968), in addition to the Lichtenstein painting, all hang in testimony to the creation of both real and illusory space.

The post Abstract-Expressionist paintings have an obvious compatibility with modern environs. When asked about placement in more traditional interiors, Mr. Blum replied, "Modern settings are not essential. In fact, juxtaposing this art with traditional furnishings can be electrifying. For example, while visiting the country home of Count Panza di Biumo in Milan, he ushered me into a room furnished with Italian Baroque chests, tables, and chairs, and five paintings by Franz Kline. It was sensational!"

The Blum residence mirrors a marked interest in maintaining a sense of inner spaciousness. Irving Blum shares this spatial interest with many artists of the 1960's. "The only general statement, in fact, that I can make about the artists I know is that they all love open, uncluttered space. It seems to be a requirement. Lichtenstein, for example, works in a huge barn-like structure. Frank Stella keeps two or three studios actively working at one time while Jasper Johns lives and works in a converted bank in Manhattan. It is enormous! Ellsworth Kelly lives in an upstate New York farmhouse but uses a mammoth old movie theater as a studio—the seats have been gutted and it has towering walls."

Irving Blum enjoys warm and continuing relationships with many of these artists, the result of being one of the perceptive few to recognize the brilliance of the post Abstract-Expressionists in the late 1950's. His gallery opened in 1958 when the Pop Movement was still

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"Numbers," by Jasper Johns, is flanked by "Still Life," by Giorgio Morandi, and the vibrant rhythm of "Construction Worker," by Fernand Leger.

Twenty-foot ceilings were created to accommodate the massive scale of the art in the Master Bedroom. The balcony study incorporates a magazine rack.







Architectural Digest Visits Earl Blackwell

Photographed by Max Eckert

Earl Blackwell is often called the celebrity's celebrity. He went into "the celebrity business" in 1939 when he founded "Celebrity Service," subscribed to by the famous and those who want to know where the famous are located at any given moment. Subscribers include television networks, the White House, fund raising organizations and even the FBI.

Mr. Blackwell is also a social arbiter and mover on a grand scale. He creates events attended in force by international society, events which usually benefit an important charity. He also presides on the admissions board of Raffles, the private club in Manhattan, is a founder of New York's exclusive social group, the Nine O'Clocks, and is president of Tamboo, the private club on Great Harbor Cay in the Bahamas.

The Editors

Earl Blackwell talks about his ballroom

I'd say that fewer than three ballrooms remain in New York City. Mine is fifty feet long and the ceiling is twenty-seven feet high. I'm not sure how wide. I took this apartment fourteen years ago. It's opposite Carnegie Hall. I love the location, the view from the terrace and, of course, the ballroom. I can use it for a very formal dance and, often, when I'm giving a

Chinese owl and dog were gifts from Mrs. Bruno Pagliai (Merle Oberon). Sconces and Louis XV console, above, work well with Venetian mural.



An intimate glimpse of Earl Blackwell's personal collection of photographs.

dinner party, I use two tables of eight and one of ten to seat twenty-six beautifully, and have musicians in. I can also arrange eight small tables of eight for a late supper. The opening night of *Coco* I had about two hundred people in for a party to honor Freddie Brisson, his wife Rosalind Russell and Katharine Hepburn. This was in December, so we canopied the terrace.

The Murals

They were painted by an American, William Hankinson, in 1958 in the Venetian style. I wanted the ballroom to look very old. He painted some trompe l'oeil cracks in the mural. After fourteen years, some of the walls have started to *really* crack. I thought of having Hankinson come in and restore the mural, but most of my friends say, "Let it age as if it's been there for centuries." And, I agree.

The Penthouse Terrace

There were some beautiful trees on the terrace when I moved in, and I've added a lot of landscaping. Now I have six feet of earth out there. Two years ago there was a terrific storm. I was afraid I'd lost a Japanese maple and a catalpa. Their limbs were broken by the ice. Fortunately a tree surgeon nursed them back to health and now they look wonderful. A gardener comes every May and replants the terrace. Then he just comes three or four times during the summer.

A House in Atlanta

I'm from Atlanta and so I am pleased to have a house there now. It was an old carriage house built at the turn of the century on one of the great estates in Atlanta. I have eight bedrooms so I can have loads of house guests. My sister and her four children share the house with me. My roots are in Atlanta. I went to Oglethorpe University. Michael Greer, the





In the Ballroom, murals with trompe l'oeil create the look of an old Venetian villa. Murals are by American artist William Hankinson.



French and English furniture blend with the Ballroom's elegance.



Japanese maple, catalpa trees grow in six feet of earth on the Terrace.

interior designer, is also from Atlanta, and he helped me so much with the house.

A House in the Bahamas

I have another home that I love in the Bahamas. I've just had it for a year. It's 60 miles from Nassau. I can leave New York at 11:00 in the morning and I'm on my beach at 3:00 the same afternoon. I go there every other weekend all year. I get to Atlanta about once a month now, but I hope to spend more time there. The Atlanta house is quite traditional and the Bahamas house is very casual.

The Most Beautiful House in the World

I think, Leopolda, in the south of France. It was built by Leopold the Second of Belgium. It was owned by Gianni Agnelli when I first saw it in the 50's, and has since been bought by Michael Paul. It is still magnificent.

Another Most Beautiful Home in the World

I do think the late Duke and the Duchess of Windsor's home in the country in France, The Mill, is one of the most beautiful homes in the world. One enormous painting over the mantel shows various places in Great Britain where the Duke had been entertained and honored. And of course the Duchess is a great decorator.

On Entertaining

My guests leave the elevator, come into the entrance hall and immediately see a bar. That represents security for many people. And, you know, people don't like to walk into an enormous room until others are already there. If you have a little bar area where they can immediately go for a drink, several groups will gather then drift into the large room.

No one likes to be the first guest to arrive but someone has to be first, so you must offer the courageous early-comers confidence. I do think lots of effort should be made at the

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living perfume

By Dr. Robert E. Atkinson, Horticultural Editor

The New World was discovered because of man's desire to please his senses. He was searching for a swifter alternative to the ancient camel trade routes when he happened onto a strange continent. The European, it seems, had discovered what the nations of the East had known since their forgotten origins: spices tantalize the palate. He also yearned to perfume himself and his lady as well as to live in fragrant surroundings. To this end, he established great perfumery centers, such as the one existing today in Grasse, France, where he combined the pungent spices of the Near and Far East with the exquisite floral scents of roses, jasmine, daffodils, narcissus, hyacinths, carnations, and orange blossoms grown in nearby fields.

These same scented plants, or ones much like them, can add subtle living perfume to your house and garden. Heavy jungle fragrances from indoor plants are quietly spectacular in cold climates, and, if you have a greenhouse, almost any exotic tropical plant is practical, besides adding an interesting decorating dimension.

Wax vine *(Hoya carnosa)* is one of the best known fragrant indoor plants. Its thick, succulent and waxy green leaves keep it from drying out in arid interiors. The waxen flowers, which give the plant its common name, are geometrically perfect five-pointed stars. Their heady scent comes from the purple center. Wax vine stays conveniently small for indoor growing, but a miniature species also does well indoors. Like the larger variety, its drooping clusters of aromatic blossoms bloom constantly the year around.

Tropical frangipani must be grown in a greenhouse, but can be moved into the house while it is blooming, making a lovely ornament as well as adding exquisite bouquet. Although the plant is really a tree, it can be kept three to four feet high with repeated pruning. Both the evergreen and the deciduous species are easily cultivated. Their thick stems store water against periods of drought. The evergreen with blunt leaves, however, takes to an indoor climate more readily than the pointed-leaved deciduous variety.

Orange trees, at home in the semitropics, make a good, fragrant indoor plant, but even better and equally pungent is the 'Meyer lemon,' a natural dwarf variety. Lemons not only bloom continuously but also bear fruit while blooming. Other citrus fruit bloom only seasonally, usually in spring.

Yesterday today and tomorrow bears flowers that match its romantic name. First a deep lavender, the blossoms fade in a day to pink, and gradually wither to white, softly perfuming the surrounding air while blooming in all three colors. As an indoor shrub it adds an elusive fragrance and, once blooming ends, its rich ever-green leaves are handsome room accents.

Regions blessed with warm winters have a wide range of scented plants to choose from for both indoor and outdoor settings. Rose laurel, or oleander, is a sturdy plant that tolerates a few degrees of frost outdoors or a sunny

Opposite Wax vine



window inside. Pruning the plant after it blossoms will keep it house-size. Oleanders are most frequently seen in gardens of the Gulf states, Arizona and California. One species is odorless, so be sure to ask for the one that has a fragrance, or use the botanical name, *Nerium indicum*. All varieties are poisonous.

Perhaps the most versatile fragrant indoor plant is bouvardia, an evergreen shrub that blooms indoors from Thanksgiving through January, filling



1 Meyer Lemon **2** Sweet Olive **3** Bouvardia **4** Plumeria rubra

the house with a jasmine-like scent during months when the garden may be bare. A Mexican import, bouvardia can have red or white blossoms, but white ones have a stronger scent.

Both narcissus and dianthus thrive in any climate, often as indoor plants. Their fragrance varies, however, depending on the species, and may be too penetrating for small rooms. 'Paper-white' narcissus can be almost sickly sweet, while the 'King Alfred,' a daffodil, with much larger blossoms, is milder and less oppressive. The chive-leaved jonquil is another species with almost piercing sweetness, while the group called poet's narcissus smells more like the goldband lily.

Spices have been used for centuries to clear the air as well as to spark the palate. Pinks add a clove-like smell to rooms or gardens. Dwarf carnations do the same, but weather better out of doors than in. These flowers were once used to flavor wine, as their English common name, sops-in-wine, suggests.

Spicy-smelling gardens in a temperate climate might include a locust tree, butterfly bush, clematis vine and that hardy annual, nasturtium. These perky flowers grow anywhere, and a long vine cut at the end of the year and brought



5 Nasturtium **6** Butterfly Bush **7** Locust **8** Clematis

indoors will grow in water, blooming well into winter. Nasturtium petals mixed with butter give it a hint of spice. Tossed in a green salad, nasturtiums add color as well as a tantalizing bite. Indian cress it was first called by Europeans, and later appropriately dubbed nasturtium, the scientific name for wild watercress.

Although the locust tree, butterfly bush and climbing clematis are not as versatile as the nasturtium, they complement each other in the garden. Found everywhere in the United States and Europe, locust blossoms, pink and white, are pendant tassels smelling almost exactly like a narcissus. The white is sharper than the pink, though either might prove overpowering massed for



9 Brunfelsia **10** Daffodil **11** Oleander **12** Dwarf Carnation

Opposite
Gold and Lily

an indoor bouquet. Butterfly bush earns its name by attracting butterflies with its heavy aroma of honey, while clematis in bloom, especially the small-flowered kinds, smells like almonds dipped in vanilla.

A garden planned to create a season of sweet air might have lilies, roses, lilac, wintersweet, pepperbush, witch hazel, hyacinth, privet, honeysuckle, mock orange, wisteria and even diffident violets.

Like the ancients who imported spices and perfumes, frankincense and myrrh, today's connoisseur of horticulture can add a new dimension, redolent of fragrant plants, to the environment of the present. ❦



THE THORNE COLLECTION OF MINIATURES

A Capsule History of the Decorative Arts

Photographed by Howard Kraywinkel



English, Stuart Period, 1600-1700: The Spangle Bedroom reflects an architectural interior of Elizabeth and James I. The furnishings are mostly Charles II because Cromwellian wars prevented building from 1640 to 1660. English, Georgian Period, "Regency," 1810-1820: Under the architect, Sir John Soane, the design of the Rotunda and Library, below, was influenced by Napoleon's attempt to revive the style of Rome in furniture and decoration.

The Thorne Collection of Miniatures at the Art Institute of Chicago offers a visual history of European and American lifestyles through four centuries. This unique capsulated view of the decorative arts may offer a more comprehensive and enlightening record of man's accomplishments, aspirations and attitudes than historical literature provides.

In 1934, the late Mrs. James Ward Thorne began the monumental task of recreating sixty-eight American and European rooms, each a perfectly scaled, detailed miniature. These rooms were reduced on a scale of one inch equals one foot, and encased in glass. Today, visitors to the Art Institute of Chicago can view in minutes the full sweep of our diverse Western interior design heritage.

Mrs. Thorne exhibited extraordinary ingenuity and creativity in both the planning and supervision of these extraordinary rooms. She acted as impresario, assembling talented craftsmen who excelled at working in miniature. Dedicated to authenticity, Mrs. Thorne personally researched the great manor houses of England, chateaux of France and American homes typical of various eras and regions. In addition, she obtained scores of photographs and amassed an illustrated library of the decorative arts.

This research enabled Mrs. Thorne to authenticate every minute interior detail. However, the execution of that detailing was a formidable undertaking not completed until 1940.

A few rooms were built around four-hundred-year-old pieces of miniature furniture Mrs. Thorne had found in Europe. Eugene J. Kupjack, one of the craftsmen who worked on the miniatures with Mrs. Thorne, reports that a chair would be made only if the original were in a museum. In many instances she made exact copies of entire rooms. Apparently, Mrs. Thorne was a small-scale William Randolph Hearst. Everything had to be perfect.



Ormolu on the French furniture is actually a collection of

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English, Late Stuart Period, 1670-1700: The design of the Drawing Room by Sir Christopher Wren is based on French and Dutch interpretations of the classical. The S-scroll appeared in leg and stretcher, the forerunner of the cabriole leg, universal in the eighteenth century.

English, Georgian Period, "Chinese-Chippendale," 1760-1775: Combined the rococo forms adopted from France and Italy by Thomas Chippendale. The European craze for orientalisms reached its height in the mid-eighteenth century; Chinese painted wallpaper and its European block printed substitutes were, in general, taking the place of wood paneling.



English, Early Georgian Period, 1735: The Drawing Room, next page, represents developments in the Wren tradition instituted by his pupil, James Gibbs. The scale of carving is finer and more conventional. This was a period of great building activity when many country houses of England were either completely rebuilt or altered to conform to the new Palladian manner. Interior paneling was commonly made of pine, and sometimes left in natural wood.





The average miniature room display case is eighteen by twenty-four inches.

41.1192



French Period of Louis XV, 1740-1760: As the Regency style passed into the full rococo of the mid-century, panels blossomed at head and base into freely drawn clusters of scroll and shell. Chairs were constructed for reclining rather than sitting, and couches and sofas multiplied. Small tables became numerous, and ingenious dressing tables became elaborate.

French Period of Louis XVI, 1780: This Salon represents a less formal setting in which Marie Antoinette loved to escape from the restraints of court etiquette. Architectural features are refined to decorative motifs such as garden tools and musical instruments carved on panel heads. As in the Louis XV period, chairs were painted rather than gilded.



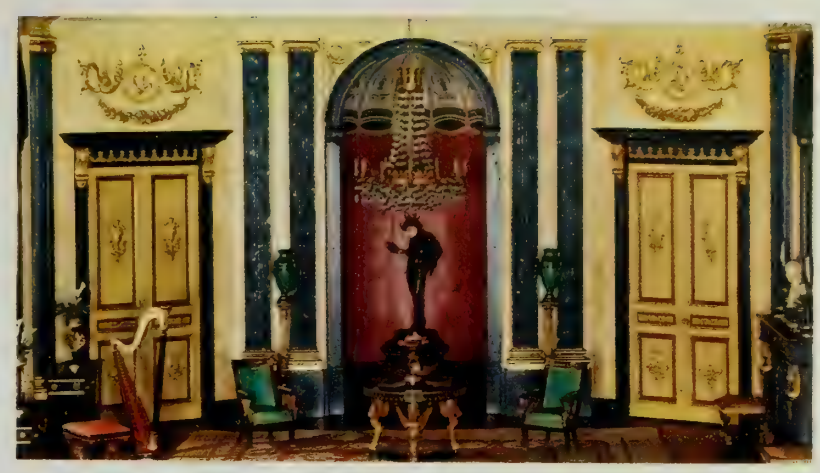
jewelry findings discovered in Paris. Hooked rugs are made of French knots embroidered one atop the other. Oriental rugs were hooked from the back with silk thread, then clipped. An eight-by-ten-inch rug took five miles of thread. Wallpaper was handpainted. Books were covered with real leather over wood bases and embossed with gold leaf. All brass and silver is the real thing. Floors were constructed of individual boards laid just like full-scale floors. The furniture is tongue and groove. In the Williamsburg room, "cherries" on a tree and in a pie are actually tiny glass beads.

Most portraits are ivory miniatures, although several pictures in the European rooms are antique gold-framed enamel buttons. Several artists—Leger, Ozenfant and Survage—were persuaded to do tiny paintings for the *style moderne* American penthouse. Mrs. Thorne, through her representative, asked Picasso to do one, but he declined, saying it was silly.

Implicit in Mrs. Thorne's collection is the recurring evidence of history's influence on our personal environment. Man is shaped by his time, and his attitudes are reflected in his art, music, literature and perhaps most truly in his home. There, history displays its continuity most clearly. Many examples of this are found in the Thorne collection.

The early Massachusetts interior represents a multi-purpose room reminiscent of many areas of

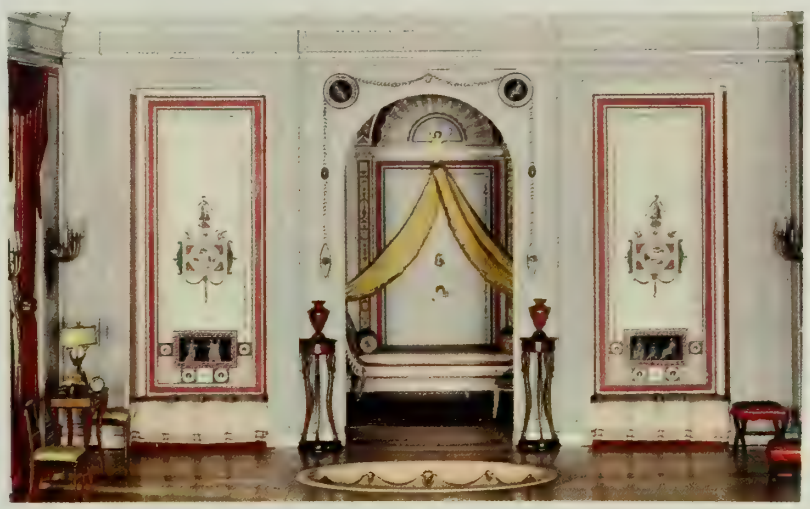
medieval Europe. The exposed structural elements of the architecture, the small scale of the room, with heavy emphasis on the fireplace as cooking and heating unit, are all continuations of traditions that go back to the Middle Ages. The facts of life in the frontier wilderness must account for a percentage of the rustic honesty of this room, but it is the Puritan denial of decorative devices which perpetuates the style of the two chairs to the left. These chair forms, though they now commonly bear names of early American settlers (Carver to the extreme left, Brewster in front of the doorway), can be seen in twelfth- and thirteenth-century manuscripts. Their construction has not altered. Along with their cousin, the slat-backed chair, they are still being produced in a great number of the less industrialized areas throughout the world today.



French Period of the Empire, 1810: The Anteroom demonstrates the preference for formality. All wall surfaces are treated to simulate the Imperial Roman method of marble veneer on brick masonry. Egyptian motifs appear and are mingled with those of Rome. These motifs were common after Napoleonic campaigns in Egypt, and more strident colors came into use.

Further illustrating history's reflection in art was the revival of classical antiquity in the resurgence of painting, architecture, and illustrated books (the new mass media) of Italy during the Renaissance. All of Western Europe quickly followed Italy's lead, adapting and further modifying the classical approach.

An example of this transformation of Italian cultural export is found in strapwork. These were the engraver's embellishments, undulating and curling interlaced forms often found on the title pages of the most pretentious books of the period.



French Period of The Revolution, 1793-1804: This Bathroom and Boudoir is adapted from designs in the Pompeian manner made for Mlle. Dervieux by the architect Belanger. Unfortunately, the taste and tact with which such designs were conceived did not long survive the growing urge for display which led to absurd extravagance in both decoration and costume.

When strapwork reached England it had already been modified by Antwerp engravers. Therefore, it is not surprising that to our more schooled eye the fashion does not look Italianate at all. Perhaps this made it more palatable to the English. Strapwork, coming to life in a two-dimensional way, is absorbed into a transitional late Tudor room or Great Hall of the late sixteenth century, and also in the decorative devices in the paneling of the Stuart or Jacobean withdrawing room. The paneling of both rooms is a continuation of the Gothic tradition, particularly in the Great Hall, where it acts as an architectural substructure. It was paneling, in fact, that provided the first humanization of architecture, and which eventually evolved into furniture of the free-standing variety. The settle, or paneled high-backed bench, to the left in the Tudor Great Hall, has only recently separated itself from the wall paneling. Its earlier counterpart can be seen in the unquestionably Gothic paneling of the *salle* of the Louis XII period, developing into a canopied seat.

The bed, usually placed in the corner, was also enclosed as part of the paneling. It was really a small room with a curtained opening. Later, when the bed becomes a full-fledged piece of furniture, it does so at quite a scale, still trying to be a room, with draperies on three sides to provide a modicum of privacy and, most of all, some protection against the ubiquitous draughts.

Dining habits were changing. No longer was the long refectory table placed near the wall where diners sat on high-backed wall-bound benches. It moved to the center of the room; diners sat on movable benches on all sides of the table. This arrangement was an impetus to the art of conversation.

The Jacobean withdrawing room of the seventeenth century shows a reduction in the scale of these special side rooms as the importance of the great hall diminished. Privacy and possessions were beginning to be equated with gentility, and became status symbols.

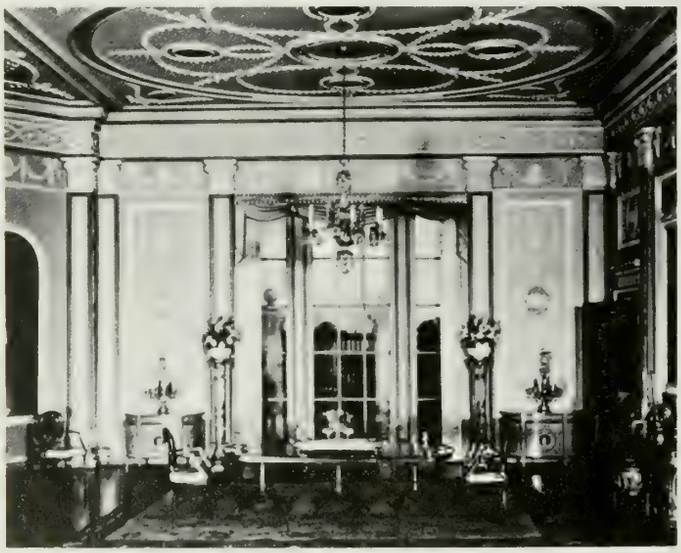
As household possessions became more than just the few that were displayed prominently on court cupboards in the hall, storage became a new necessity. At the back wall to the left of the Jacobean withdrawing room is the press cupboard, the newer form of the court cupboard which, instead of hanging shelves below, had closed in the storage area with doors. But still atop one can see the garniture of prized Oriental porcelain proclaiming the



"Hepplewhite" Room.



"Sheraton" Room.



The "Adam" Room.

"Hepplewhite Room" reflects severe classicism holding ground against the rococo inroads of the mid-eighteenth century.

"Sheraton" Room is characterized by a tendency toward extreme delicacy in weight and color, and the absence of carved furniture.

The "Adam" Room reveals a Greco-Roman influence of fine scale precision in sharp contrast with previous architectural fashions.



Hall or Salle, French, Period of Louis XII, 1500.



Great Hall, English, Late Tudor Period, 1550-1600.

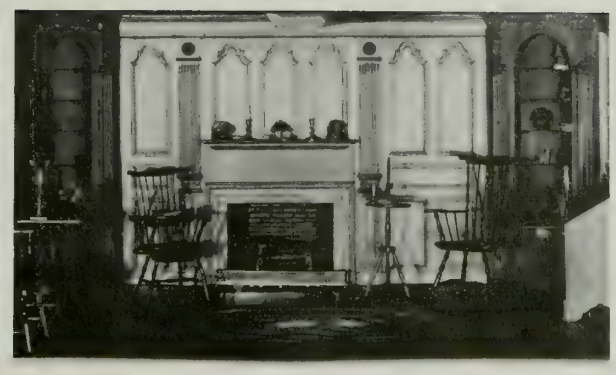
The "Salle" represents transition between feudal Gothic times and the new ideas of the Renaissance from Italy.

The "Great Hall" reveals the influence of the Renaissance, in elaborate strapwork embellished by Antwerp artists.



"Foyer," French, 1920-1930: Striving for simplicity in the background, the furniture reveals the influence of the Orient. The "Hallway," American contemporary: Created in the 1930's as a background for contemporary art, representing international quality of design. The walls are painted a neutral tone.





Parlor, Connecticut Valley Tavern, 1750: A typical example of interiors which were found in the Connecticut Valley of New England in this period. Curvilinear headings of the panels seem to have been copied from designs of the late seventeenth century.



The West Parlor, Mount Vernon, Fairfax County, Virginia, 1743-1799: The home of George Washington is representative of rather large manors of the time. Fine examples of Sheraton furniture are in miniature. The rug reproduces one of the French Aubusson carpets.

The Parlor, New York City, 1850-1875: In the parlors of the affluent were fashionable sets of chairs, sofas and tables from the shop of Mr. John Henry Belter. Carved rosewood furniture, pierced and high-crested like a Spanish lady's comb, succeeded Duncan Phyfe.



family's status among the cognoscenti.

Any number of devices were being developed to make life, though still hard by our standards, more comfortable. Stools developed backs for support (the forerunner of our side chair). These are the back stools which the nineteenth century dubbed "farthingale chairs," for their practicality enabled fashionable ladies to sit comfortably, unrestricted by chair arms, while wearing the voguish hip-expanding farthingale.

While costumes grew more expansive, rooms became smaller. This led to the development of many clever table designs of great practicality. The gate-leg table, the draw table, the drop-leaf table all allowed the expansion of the tabletop when needed. These are still favorites of some apartment dwellers today. As often as not, tables in England and the Low Countries were covered with Oriental rugs, another status symbol.

The late Renaissance baroque spirit in England, as in France, is more clearly of classical inspiration. Interior architecture abounded with classical pediments, cornices, dentils, pilasters and even the window

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A VERY PERSONAL STATEMENT

Interior Design by Val Arnold
Photographed
by Jeremiah O. Bragsted

On a corner lot across from the gracious greenery of Alta Plaza park in the Pacific Heights area of San Francisco, stands a brown shingle Victorian house designed by architect Willis Polk in 1897 and lived in today by interior designer Val Arnold.

There are other Polk houses on the narrow streets of San Francisco, but this, built as a country home in the heart of the city, is the one Mr. Arnold coveted. "Years ago I saw the door open, walked in and said, 'Someday I am going to live here.'"

The historically designated three-story home, which served as a refugee hospital in the earthquake of 1906, forms an elongated H, with a central hall and staircase dividing nineteen rooms, affording a "separate but equal" quality to Mr. Arnold's living and working areas. Every window offers a vista of green grass and trees. The view of the park across the street is an integral part of the whole. Light and shadow

On the fireplace mantel, above, a 3,000-year old collection of Amlash art from Iran.

The Living Room. Influence of European design is evidenced by a sixteenth-century Flemish chandelier, eighteenth-century English sofa. European furnishings are used in a contemporary manner. Specimen plants are grown in Mr. Arnold's greenhouse.



In another view of the Living Room, below, the Flemish chandelier is the main focal point, dominating the formal conversation grouping. Formerly a dining room, it was converted by lacquering and glazing.

emphasize the casual, European atmosphere of the interiors.

"Lighting is one of the secrets of this place," Mr. Arnold reveals. "There is not one true lamp with a shade on it in the living room. Along the plate rail in the ceiling spotlights are beamed at the fireplace, the table, the crystal, the trees. There are three reading lamps. If I need more, I light the candles in the sixteenth-century Flemish chandelier."

The living room is a result of Mr. Arnold's preference for nighttime ambience. Originally a dining room, it was successfully converted by lacquering and glazing the walls to make them look like wood. "It was a very difficult thing to do," he explains, "because the wood is redwood. Even though it doesn't match the molding, it blends well, and



when you look in the room your first impression is that it is paneled.

"I wanted the feeling of the room to be like falling into a Coromandel screen, so I took all the colors out of the screens: Chinese reds, lacquer reds, beige and red tones for the rugs, and the dark brown of teak for the walls." To continue the rich atmosphere, tones of red were carried throughout the house, with the exception of Mr. Arnold's bedroom.

Like many California-based designers, Mr. Arnold has a giant green thumb. "Another thing that creates a lot of warmth and magic is greenery," says the designer. "Although the rooms are dark, they are filled with plants; people wonder how I grow them. Simple. I had a greenhouse built on the deck off my bedroom."

The living room is the largest room in the house, measuring 17 feet by 27 feet, sizeable by Polk's standards, but not by contemporary criteria. However, it is a perfect forum for Mr. Arnold's convictions about scale. "If you have a small room," he says, "plan it within an inch of its life and treat it like a big room. If you have a spacious room, use less but larger furniture.

"There is a big house in San Francisco with an enormous living room filled with costly, small French antique pieces; the room is a disaster. Then there is a studio apartment in New York, done by Billy Baldwin, that is the most beautiful room I have ever seen. A brown and black room, no bigger than 12 feet by 20 feet, with a dining and sleeping area. He filled it up with big pieces of furniture and used every inch of wall space.

"Scale is terribly important in design and decoration. The person who has the greatest concept of it is Michael Taylor; he's never afraid to overdo a room. That is his genius."

Mr. Arnold's most difficult decisions in his own house centered around the bedroom. "Doing that room was a major job. It was agony," he recalls. "First I put in a lot of heavy molding. Then I tried fabrics. I looked at about fifty. I asked Tony Hail what he thought and he would say one thing. Then I asked Michael Taylor what he thought and he would say another. Finally I said, 'Hold it. This is *my* bedroom.' But for one year I could not make a decision. Finally I ran across this plaid fabric and it all fell together. But I kept wondering, why wasn't I able to make up my mind?"

Mr. Arnold realized that he, like many of his clients, had been a victim of his past. When he was twelve years old he was allowed to decorate his own room. He had picked plaid spreads, not unlike the plaid fabric now in his bedroom. He chose traditional furniture, similar to his present furniture. At twelve he had painted his walls a dark forest green; now they are a deep green-black. He explains, "I was unaware of the parallels when I was doing it."

An understanding of his own reactions has given Mr. Arnold greater insight into client indecision. He knows there are many ways to resolve design problems, but feels the reasons they exist are seldom obvious. "I have discovered with a lot of my clients that if I can pull them back to a room where they have been happy, we can reach a decision.

"With new clients I try to establish a way of getting to know them. I go to their home, meet their family. Often I bring thirty prints with me. I immediately tell the clients this is a way to find out what they like and dislike. I hold up the fabric for an instant reaction. Usually there are about four or five they like. At this point I take out a group of com-



The Library, opposite, features a pair of handsome Regence cane back side chairs, a French-style desk, and the warmth of old wood detailing. Shuttered windows reveal the country-like ambience created by the greenery of Alta Plaza park just across the street. The large-scale painting by J. Paudo, and paisley pattern combined with an eighteenth-century Louis XV table in the Dining Room, above, is an outstanding example of dramatizing the minimal space of Victorian architecture reflecting a contemporary manner.


IT'S SATURDAY

panion fabrics in checks, plaids, and solids. Then we repeat the game to see how they react to color. This method is incredibly revealing."

In addition to his concern for clients' responses to color, Mr. Arnold is aware of their reactions to cost. "I ask them to tell me honestly how much they want to spend. This is where we have trouble. A client will buy luxury property and land, expensive cars. He'll take his wife to Europe and stay at the best hotels. He'll buy her the most beautiful furs and jewelry. Yet when he buys a $500,000 house he's aghast when I say it will cost $150,000 to $200,000 to decorate it properly."



Mr. Arnold knows that, along with furnishings, his client will receive something much more important—that indefinable something called taste. He says, "Yes, you can improve your taste through education, but basically there is an instinctive little thing, *a click,* that some people have and some don't." Val Arnold does. He never designs to impress other designers, nor for dramatic impact. He designs for people.

Val Arnold looks into the future of interior design. "I think we are all getting a little bored with the glass and plastic school. Nothing is accomplished with this wave of nostalgia either, but old things seem to be our bid for security. Certainly antiques will always be important; but the antique market is being depleted. There are very few really exciting pieces left.

"Personally, I'm not thinking in terms of objects any more. I've seen people with everything in the world and it has made them no happier. I try to live well, and too many objects can make that difficult. Simplify. Less *is* more." ❦



Bifold panels at the window in the desk alcove of the Bedroom, opposite, were designed to achieve optimum light control and architectural interest. A Louis XV desk and Oriental lamp base are framed by the checked drapery fabric from Stroheim & Romann. Special molding was added to the Bedroom, above, and continued over the bed to form a canopy. To the left, an eighteenth-century mule chest, Imari collection and nineteenth-century oval mirror. A rare sixteenth-century Italian bench is used as a coffee table.

COLLECTING 18th and 19th Century AMERICAN PAINTINGS

by Thomas Norton
of Sotheby,Parke-Bernet

Collecting traditional American paintings is a "game of chance and love." A game, because to take any kind of collecting too seriously might transform an enjoyable avocation into an obsession; a game of chance, because fate and luck determine, to a great extent, the available examples from which to choose; a game of love because only love of the subject, which increases with knowledge and dedication, can motivate someone to form a distinctive collection.

All games have rules. If the rules of collecting seem obscure, that is not the fault of the game, but of those who have already joined the play without being well informed. Learn the rules and you'll find the game is not only fun, but also rewarding; psychologically always, and sometimes, even financially.

THE BASIC RULES: 1/Study your subject. 2/Choose a theme; establish a goal. 3/Use your goal as a guide. 4/Deepen and broaden your study with every purchase. 5/Patronize and promote all aspects of American art. 6/Don't be ashamed of making a mistake.

1 Study your subject.

The field of American painting, although diverse and complex, is made up of fairly clearly defined periods, schools, and themes, as well as generally recognized dominant figures. The would-be collector must familiarize himself with them if he is to play the collecting game with any degree of success. Reading a number of the classic surveys of American painting, such as the works of Virgil Barker, James T. Flexner, E. P. Richardson, William Gerdts, and Lloyd Goodrich is a sensible way to begin.

2 Choose a theme; establish a goal.

The collector should study his subject deeply enough to be able to identify a theme and establish a goal before he begins to collect seriously.

3 Use your goal as a guide.

The unifying theme, once perceived, and the goal, once established, should be the collector's primary guide in looking and buying. If he collects aimlessly he will end up with an accumulation rather than a collection.

4 Deepen and broaden your study with every purchase.

Every purchase should provoke an intensive study of the artist, his antecedents and his pupils, or school, so that the picture will take on, for the collector, a significance beyond its face value.

5 Patronize and promote all aspects of American art.

A collector should patronize and promote the exhibitions, sales and galleries pertinent to his own field of interest and keep up with the publications on the subject. Collecting is not a one-sided affair. It exacts *quid pro quo*. For the pleasure American paintings give they oblige their owner to help enrich and strengthen his own collection and those of others, whether private or public.

6 Don't be ashamed of making a mistake.

A collector should not be ashamed of taking a few risks, especially with works in the modest price range. Rather, he should buy the "unimportant" canvas and live with it until it begins to earn its place. If a purchase doesn't work out, the collector should get rid of it.

Choosing a theme and establishing a goal are the most important steps toward forming a serious collection. The theme does not have to be so narrow as to be pedantic, but it should create sensible limits. The possibilities are endless. Collections can be categorized by subject matter, historic time period, school, artist, etc., and these categories can be redefined by a variety of sub-



CHARLES WILLSON PEALE (1741-1827)
s. James Crawford of Philadelphia and Son
on canvas 36 x 27
urtesy of The Kennedy Galleries

a A portrait painter noted for his realistic work of Washington, Adams and Madison, he was also the founder of one of the early museums in the United States.

divisions and sub-subdivisions. Let's explore the category of subject matter. American painting up to the abstract period may be grouped into five major subject areas: 1/portraits and figure painting; 2/landscapes, with or without figures; 3/still life painting; 4/historical and genre painting; and 5/marine painting.

PORTRAIT AND FIGURE PAINTING

The portrait was the earliest form of painting in America. Puritan colonial society was essentially pragmatic. There was no need for fine art as such, but a portrait was practical; it established status and provided a record for posterity. In these early times little more than a recognizable likeness was required. As American art diversified through the years portraiture remained in the mainstream of popular taste until photography arrived to answer the need for realistic likenesses. In the later nineteenth century, when genre painting and landscapes were in their heyday, artists turned to more generalized studies of figure subjects, their art strongly influenced by the European schools of Munich and French Impressionism. This is true even of the New York Realists of the Ashcan School.

Today the demand for traditional portraits is limited. They are usually collected because the artist, e.g., Copley, Stuart, Sully, Sargent, is a key figure in the history of American painting; or because the sitter is important historically; or because the decoration of a house furnished with American antiques is enhanced by a few well-chosen period portraits. Prices range from $100 or less for an anonymous run-of-the-mill nineteenth-century portrait of an unknown person to many thousands of dollars for the likeness of a famous person by a prominent painter.

LANDSCAPES, WITH AND WITHOUT FIGURES

The kind of painting that first springs to mind when anyone mentions American art is the landscape, especially those placid scenes of unspoiled countryside executed in painstaking detail by the artists of the Hudson River School. The reaction is deserved: The Hudson River School was America's first group of landscape painters and it produced the first independent art in the United States, establishing a style which expressed a national identity.

The strength of these landscapes by artists such as Cole, Durand, Kensett and Church, the acclaimed master of the School, is in their scrupulous realism transfigured by an intense spirituality. European Romanticism and American Transcendentalism coalesced into a pictorial pantheism which saw God in nature. This attitude was later embraced in the Rocky Mountain School, headed by Bierstadt and Moran, in the Impressionism of Wyant and the enigmatic works of Blakelock and Ryder.

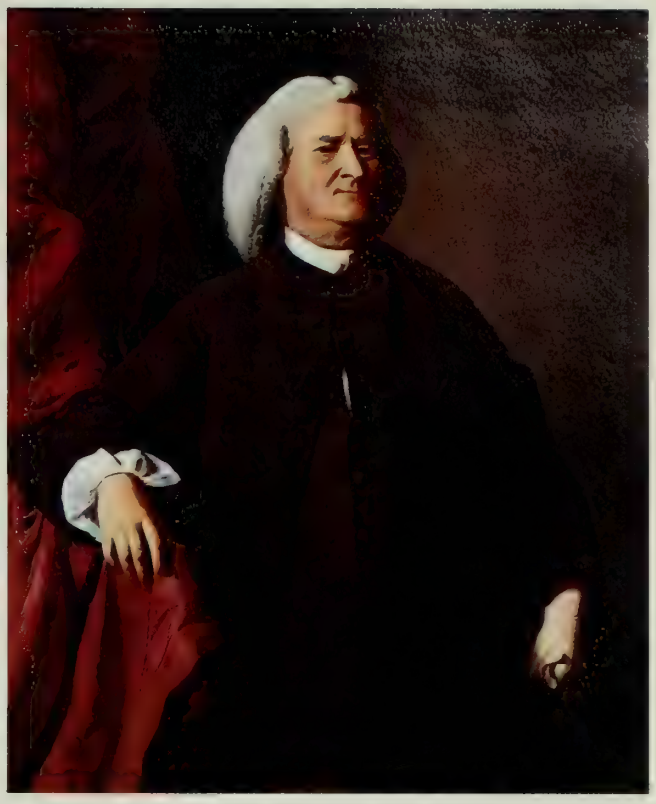
Today, when one of the prime concerns of thoughtful people is the disappearance of the wilderness, landscapes have an appeal beyond the academic. To see a still virgin countryside portrayed by Cole, Kensett, or Heade is to hearken back to a simpler era, when nature was viewed transcendentally. Fortunately the scope and variety of American landscape painting makes it possible to form a collection of great interest. Landscapes provide the novice collector with a fine opportunity to begin. Some charming examples of American landscape painting are still obtainable at modest prices. Though not usually by the major painters they can be competent and decorative nevertheless, and often pave the way to more important acquisitions.

HISTORICAL AND GENRE PAINTING

Benjamin West was our first genius of "histories," those idealized conceptions of historic and mythological events. The neoclassicists Copley, Trumbull and Vanderlyn turned their hand to historical painting as well, but



b MAURICE PRENDERGAST (1859-1924)
A Dock Scene (Lew Ostrander in Dock)
watercolor 15 x 22
Courtesy of The Kennedy Galleries



c JOHN SINGLETON COPLEY (1738-1815)
Portrait of Joshua Henshaw
oil on canvas 50 x 40
Courtesy of The California Palace of the Legion of Honor



EASTMAN JOHNSON (1824-1906)
ard Playing at Fryeburg, Maine
l on canvas 19 x 29



d FREDERIC E. CHURCH (1825-1900)
The Heart of the Andes, 1859
watercolor 20 x 37
Courtesy of The Kennedy Galleries

b The only serious Post-Impressionist in the United States, Prendergast may be considered America's first modernist.

c America's first painter of genius, Copley was the first native American to develop a perfectly satisfying illusion of three-dimensional reality.

d One of the leaders of the Hudson River School, Church's work marked the culmination of romantic landscape painting.

e One of the most distinguished mid-century genre painters in America. A recent exhibition refocused attention on his accomplishments and increased demand for his work.

f The artist brought American portraiture to a climax of dynamic realism and intensified depth.



f THOMAS EAKINS (1844-1916)
Courtship, 1878
oil on canvas 20 x 24

there was never a strong public demand for this kind of painting and federal commissions were few and far between.

After the 1820's and the "rise of the common man," there appeared a new audience for art which looked for a celebration of its own vitality. Immensely popular, genre painting, depicting ordinary human situations, was also considered by nineteenth-century artists to be the "highest" form of painting. Mount and Bingham were important early exponents, followed by Eastman Johnson, whose masterful relationships of figure and environment anticipated Homer and Eakins, among whose best works are genre paintings. Without discounting the work of the Ashcan School, of Bellows and Hopper, we can say that genre painting has deteriorated from its high point in the last half of the nineteenth century and its reputation has suffered accordingly. Nevertheless, the collector has a rich field from which to choose, and he will find that anecdotal scenes even by lesser-known names offer him a wonderful means of going back in time and participating in the heritage of America.

STILL LIFE PAINTING

Still life painting in America has a long and illustrious past, from the Peales of Philadelphia and their numerous stylistic descendants, especially Harnett, Peto and Heade, through Maurice Prendergast and Charles Demuth, and on to contemporary artists. (Much of pop art is still life, after all.)

Though still life painting has never achieved the status granted to other genres, it has had a sustained appeal, and certain works of the *trompe l'oeil* master Harnett exemplify American realism at its most skillful. Collectors have become newly appreciative of the discipline of traditional still life since the advent of this century's non-objective painting.

MARINE PAINTING

Marine painting as a category encompasses a variety of subjects. Ships, seascapes and coastal views are common favorites of American artists. The powerful canvases of Fitz Hugh Lane, Homer and Waugh are superb examples of marine landscape. For the collector, the quantity of attractive material is surprisingly large, especially in the modest price range. Many a fine collection has begun with an old painting of a ship or seacoast by a little-known artist.

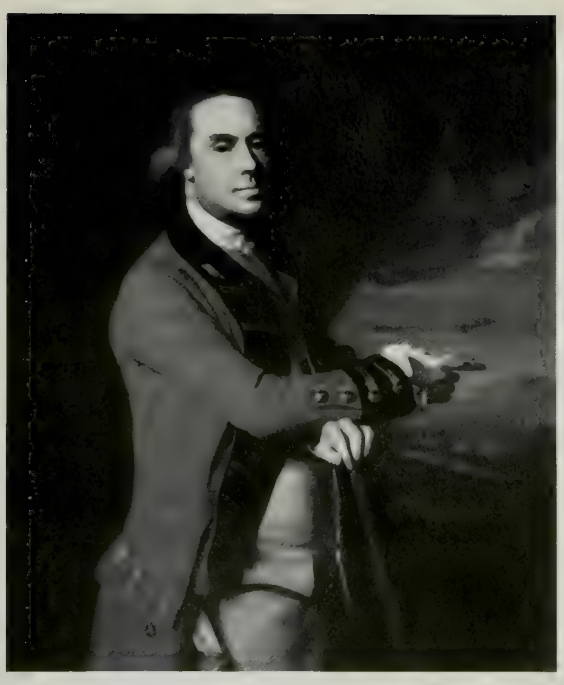
One *caveat* for collectors; Ships with American flags and pennants are more valuable than those with foreign colors. Because of this, some ships' portraits have had their flags painted over with Stars and Stripes. The wise buyer will examine the rigging and colors of ships in marine paintings very closely before he invests.

The categories briefly described above can be broken down into further areas of specialization. Two important subdivisions are geographical area and historic era.

GEOGRAPHICAL AREA

Western painting is a well-publicized category. Although it can be considered an offshoot of the Rocky Mountain School, its boundaries reach beyond this. Typical components are the frontier, the cowboy, and the Indian, as well as the Rockies and the Plains in their rugged beauty. The portraits of Catlin, the grandiose landscapes of Moran and Bierstadt, and the genre scenes of Bingham, Russell, and Remington are all examples of Western art. Some collectors specialize in paintings of the Old South, or of particular states. Choosing a limited geographical theme for a collection can prove fascinating but expensive. Views of Newport or Boston, for example, are far more valuable than ordinary scenes of the Eastern coast.

continued on page 120



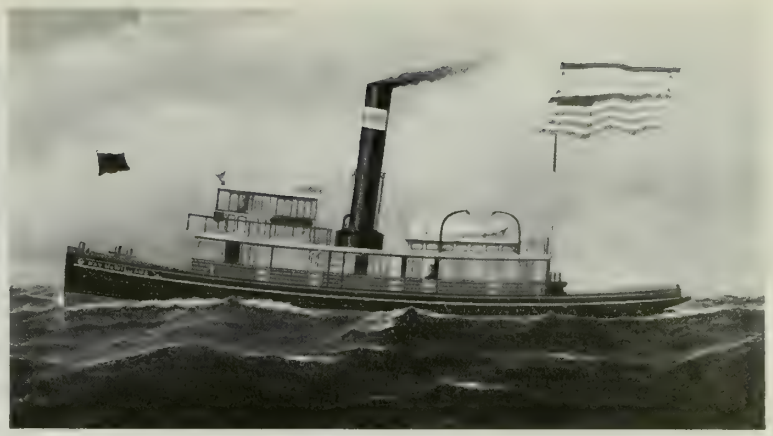
a JOHN SINGLETON COPLEY (1738-1815)
Portrait of General Thomas Gage
oil on canvas 50 x 40

a This major work by the genius of portraiture portrays the British Commander-in-Chief during the American Revolution. Recently purchased for $210,000.

b The artist was one of the most prolific marine painters of the nineteenth century, and was inspired by the ships he saw in New York Harbor.

c Having recently received wide attention for his still life painting, Leavitt's work is now increasing in value.

d Leader of the Rocky Mountain School of art, whose popularity was instrumental in creating national parks.



b ANTONIO JACOBSEN (1850-1921)
The Ocean Going Tug, May McWilliams
oil on canvas 22 x 36



c EDWARD C. LEAVITT
Still Life with Tankard and Fruit
oil on canvas 25 x 39



d ALBERT BIERSTADT (1830-1902)
Sunrise in the Yosemite Valley, California
Oil on canvas 14 x 20

Photographs courtesy of Parke-Bernet Galleries

INNER SPACE

Interior Design by Joseph Braswell, AID
Photographed by Norman McGrath



Man reached the moon and the world was witness. We saw our planet suspended in space, small and vulnerable. "Around the world" no longer seemed so very far. That once inconceivable distance, the circumference of the earth, appeared the size of a child's ball on our television screens. Accustomed to electronic drama, viewers might have expected some unknown force to toss that ball far into the firmament, bounce it from this galaxy, crush it with invisible cosmic fist.

Man's occupancy of space is clearly defined by three zones of activity; "Exchange," "Commune," and the "Introspectrum." A view of the "Commune," opposite, reveals a round glass table accompanied by six wire-based chairs. All walls are glass or Formica with the appearance of suede or leather. The foreground kinetic sculpture table in the "Exchange" is electronically controlled to simulate games. Zone becomes focalized area replacing fireplace.

Ernest Trova's mechanical man, upper right, in the Foyer adjacent to the "Commune," represents the space-age spirit of Mr. Braswell's design. The "Exchange," lower right, is accentuated by a low-key grisaille palette. The lighting is adjustable to any mood.







Did this graphic image make an impact on man's subconscious, alarming him of possible danger to his habitat? Was the subconscious thought father to the new concern for mother earth we call ecology? And if outer space exploration prompted an awareness of human responsibility to preserve our earth, has it not also made us equally aware of our vulnerability as a species and as individuals?

Our homes, our own spaces on earth, will increasingly become small fortresses of individuality. There we will monitor the world electronically while probing our intellectual and spiritual resources—what we might call our inner space.

Pieces of the earth will become more precious. Within a few years, man's new values will be evidenced by a personal living environment in sync with his time. One living box, two boxes, many boxes, each located in a different part of the world. We will travel among our boxes aboard aircraft flying at speeds no less than supersonic. Boxes will proliferate, housed in monolithic structures to preserve the remaining land.

Even now, on an island in New York, the much-threatened species *Manhattanite* seeks shelter and individuality in towering structures housing many boxes called apartments. One of these boxes, shown here, was created in such a building by space-oriented design intellectual Joseph Braswell for an exhibit by the New York Chapter of the American Institute of Interior Design.

Mr. Braswell steeped himself in space literature, technical and fictional, as well as film, before launching his own project, and concluded, "When land becomes as precious as air, man's conception of living will have to change. The ambience of a solitary being linked to every place in the universe by yet unknown devices will require a new cabinized design to fulfill personal and social needs. Interior design will be rethought away from traditional living and dining quarters to undesignated, multi-functional spaces."

However, the first obstacle Mr. Braswell had to overcome was the earthly box shape and its lack of architectural interest, a problem shared by all designers today. A box is a box is a box. To avoid Orwellian sterility, he created interior architecture to make the space interesting and liveable. Using new Formica material textured for the look of silvered gray leather, Joseph Braswell sculpted his own architecture within the box, creating zones, curvilinear passageways and areas for electronic gear.

Brilliantly reasoned was Mr. Blackwell's division of the small space into three separate environmental areas: *Introspectrum, Commune* and *Exchange*. The *Commune* is in the center, defined by a ceiling baldachinoed with mirror radial spokes. Four satin cylinders support rather ominous looking mineral specimens which pulsate with light. For the *Introspectrum,* Earl Reibach's choreographed black and white light sculpture provides compelling visual stimuli for the inner space explorer. Art, literature and music can be programmed for replay on voice command by a highly complex computer. Focal point of the *Exchange* is the electronically controlled table which simulates any game. Mr. Braswell suggests, "This area is a warm spot in the manner of today's fireplace."

It seems reassuring to think people will still gather around a "fire" as they have throughout man's history. If past is future, the present holds meaning. Beyond 2001, each individual's living space will be somewhat more isolated, self-contained. Can we as human beings also become more self-sustaining? Perhaps the question facing us today will still be valid in century twenty-one: Will man's sociological development catch up with his technology? ✾

In the "Introspectrum," opposite, the family of the twenty-first century can program books, movies, art, and music into a complex computer, hopefully unlike "Hal" of 2001.





antichità di roma

View from terrace of a sixteenth-century palazzo

Photographed by Robert Emmett Bright









CONNOISSEURS' ASSEMBLAGE OF ANTIQUES IN ROME TOWER APARTMENT

We first met Lucille Ostrow Riganti when she was visiting family and friends in the United States. After her return to Rome we corresponded and, later, interviewed Lucille and Fausto Riganti in their sixteenth-century residence (which looks like an antique shop) and their antique shop (which looks like a residence).

We learned that Lucille Ostrow, American concert pianist and antique collector, met her husband thirteen years ago when she was studying music in Italy. Signor Riganti, formerly with the prestigious Palazzo Venezia Museum, had established a small antique shop in the heart of Rome and a reputation for great integrity as well. A mutual passion for art and antiques became a permanent bond and, three years ago, a mutual profession with the opening of a second, much larger shop now frequented by important collectors, international interior designers, connoisseurs and royalty.

While reviewing the photographs, we remembered Lucille Riganti's initial correspondence and decided her own letter would be the best way to present the story.

—The Editors

"Our two-story penthouse is actually the tower apartment of the sixteenth-century Palazzo Beatrice Cenci. We have lived here for eight years. The original (base) construction of Palazzo Cenci was part of the Circus Flaminio ruins, circa 230 B.C., named after the Roman General of the Tribune, Gaius Flaminius. The Circus at that time was a structure such as the Circus Maximus, the Colosseum or Teatro Marcello. The Palazzo later passed into the hands of the Crescenzi family (A.D. 1000) then, in 1043, to the interrelated Cenci family. In late 1500, the entire Cenci family was wiped out, for political reasons, I was told.

When we first saw the apartment, the three terraces and incredible views of Rome, we knew it was worth restoring. Only two fireplaces and the beams existed in the apartment when we took it. We did all the rest.

We built the library on the balcony and the tiny top room, too. The kitchen was originally two rooms. We broke down a wall, made it one room and then had



OPPOSITE PAGE:

The casual assemblage of the Rigantis' collection of a multiplicity of fine art and antiques is shown in this view of the Living Room and Upstairs Library. Russian icons adorn one wall of the stairway, and a series of rare miniature Piranesis dominate the center wall revealing a stairway to the ground level. A seventeenth-century bench and table contribute to the informal elegance.

The stairway wall leading to the Upstairs Library features a series of old Italian scenes. A small Louis XIV console, right, is lacquered in green and gold, contrasting with a mobile by Alexander Calder. The use of fine Abruzzi area rugs over warm patina of the wood floors complements antique furnishings, architectural elements.

The wall in the Music Area, above, is harmoniously orchestrated by the works of Righi, Ben Shahn and original set designs in watercolor by Eugene Berman for *Othello* and *Don Giovanni* for the Metropolitan Opera. A former concert pianist, Mrs. Riganti plays daily. Another view of the Living Room from the Library Balcony reveals a colored lithograph, "Solomon," by Chagall, over the mantel.





One of a pair of Italian 1600 credenzas in the Dining Room combines with a rare Russian silver menorah. The fruit and vegetable still life was painted by Pier Paolo Bonzi in 1600. The chandelier is Italian. Low vaulted ceilings create an interesting architectural framework for a Tuscany refectory dining table, 1600; an old pharmacy breakfront, 1600; and a fine collection of Italian still-life oils.



One of three garden terraces opens into the Dining Room, beyond shuttered doors, frequently used for informal entertaining.







everything built in. Even now, by American standards, it is very small. It is one of the most important rooms because I like to cook. My specialty is Oriental food. When I want to serve a really fine Italian dinner I ask my Roman cook for help. I cook like I decorate, mixing tastes. It stimulates people and palates.

Our main objective in restoring the apartment was simply to make it livable despite all the serious defects. We had to find solutions for limited wall space, storage, and rooms that were essentially passageways. We searched for furniture to fit narrow spaces between windows and doors. And each piece had to have storage space because there were no closets. We built in all the closets and bookshelves.

In one tiny room there was, literally, an enormous square hole in the wall. Fausto found a pair of seventeenth-century doors, had the space lined with walnut and made a hanging closet. This room was really too small to photograph. It is used as a dressing room for the guest room.

There was a problem about the floors, too. We would have preferred leaving them all bare but an inferior wood had been used so we had to carpet the stairs and the balcony area.

The interior design has a more European than American look, but I would do the same kind of decoration in the United States, especially if we were living in an old Spanish house. Most of the antiques in our apartment and both stores came from heirs of the nobility and other private familes prominent in Italy. (I have identified the major pieces in the photographs with the actual year, which is the way it is done in Italy: 1600, instead of seventeenth-century.

We chose earth colors, mostly greens and beiges,

continued

The Library, above, occupies an important place in the lives of the Rigantis, providing a private retreat for reading and researching art. Carpeted stairs reveal a glimpse of the Master Bedroom.

The Master Bedroom, center, combines a broad variety of designs and art: a Roman baroque headboard, Italian 1600 Tuscany bench and an area rug, handwoven from the mountain region of Abruzzi. The ornate headboard dictates the near absence of wall decor.

The room left and opposite is used by Mrs. Riganti as a "sick bay" for plants, and is at top of the apartment. Personal memorabilia include antique framed photographs of friends, many of whom are from the world of music. A miniature French chaise is 1700.



because this scheme is appealing for antiques and the most relaxing for a hot climate. I planned the gardens and care for them myself with the help of my housekeeper. There are eighty-three rose bushes, azaleas, camellias, fuchsias, gardenias, wisteria, bougainvillaea, bird of paradise and a large assortment of cutting flowers, annuals and perennials. We added a number of fountains on all the terraces, some antique. All the statues and fragments on the terraces are old Roman.

You asked the approximate size of the apartment. I have waited four days now hoping someone can find out for me but this being Italy, no one seems to have any idea. It has already reached proportions of a "cause célèbre," and screaming in my best Italian style hasn't helped. I refuse to believe, American style, that no one can tell me the size of this apartment.

Please visit us when you are next in Rome. Your readers are invited, too.
Ciao,
Lucille Ostrow Riganti

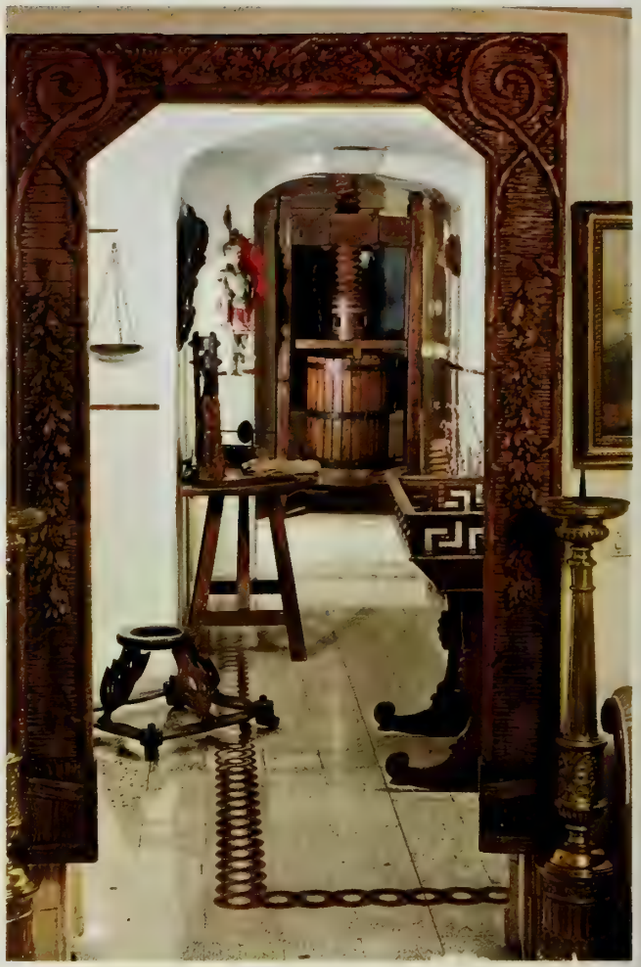
P.S. Fausto just measured and the apartment is approximately four hundred square meters including the terraces. I hope your readers can translate that to square feet because I can't."



A glimpse of the Rigantis' three garden terraces from upper terrace adjacent to "sick bay" for plants. From this vantage point, a glorious view of the splendor of Rome unfolds. Right, shop exterior.


ANTIGUA







The Antique Gallery, above left, reveals Louis XVI chairs, Louis XV commode, and collection of seventeenth- and eighteenth-century animals, boxes on modern tables.

Above right, eighteenth-century Neopolitan handcarved door frame, a seventeenth-century baby walker and a cradle to its right. Antique Italian wine press in background.







Above left, a compartmented nineteenth-century American post office desk in solid mahogany, unusual to find so prominently displayed in an Italian antique shop in Rome.

Above right, a Venetian painting depicting Raphael's study by Guglielmo Ciardi over the finely made Empire desk in mahogany.

Left, parquetry floors and rhythm of architectural elements represented by the continuity of curves create a dramatic background for an English seventeenth-century refectory table, French provincial "pannetiere" and a della Robbia style ceramic Madonna and Child, nineteenth century Tuscany.

PRODUCT DIRECTORY

Pages 18-29

A COMPLIMENT TO THE DESERT

FRONT EXTERIOR: Tile; *Interpace.*
MASTER BEDROOM HALL: Fabric hanging; *Bob Mitchell.*
TERRACE POOL: Furniture; *American Contemporary Furniture.* Tile; Franciscan by *Interpace.*
ENTRANCE FOYER: Metal sclupture; *Gene Flores.* Front doors; *Forms & Surfaces.*
LIVING ROOM: Area rugs; *Edward Fields.* Tile; *Interpace.*
KITCHEN: Laminated fabric; *Tressard.* Wallcovering; *Vicretex.* Floorcovering; *Armstrong.*
WINE CELLAR: Area rug; *Edward Fields.*
DINING ROOM: Area rug; *Edward Fields.* Tapestry; *Linda D'Amico.* Chandelier; *Gene Flores.* Wallcovering; *Piazza.*
GUEST BATH: Tile; Franciscan by *Interpace.*
BOY'S BEDROOM: Custom sleeping unit of Formica. Carpet; *Morey Palmer.*
BOY'S BATH: Wallcovering; *Connaissance & Bob Mitchell.*
GUEST BEDROOM: Carpet; *Edward Fields.* Bedspread fabric; *Clarence House.* Wallcovering; *Bob Mitchell.*
MASTER BEDROOM: Carpet; *Edward Fields.* Painting; *Turtle Bay Trading Co.* Fabrics; *Herman Miller.*
MASTER BATH: Carpet; *Crestline Mills.* Wallcovering; *Connaissance.*

Pages 36-41

FIRST DESIGN SHOW HOUSE

FRONT EXTERIOR: Topiary trees; *Loops Nursery.*
CENTER ENTRANCE HALL: Wallpaper border; *Dwoskin.* Area rug; *Hayim Importers.*
DINING ROOM: Fabric; *Scalamandré.*
RIVER ENTRANCE: Wallpaper panels; *Walls Today, Inc.* Secretary; *James Burns.* Area rug; *F. Schumacher.*
DRAWING ROOM: Drapery fabric; *Scalamandré.* Area rug; *Mussallem Rug Co.* Sevres urns; *Lamp Post Antiques.*
LIBRARY: Antique furniture; *Richard's Inc.* Eames chairs; *Herman Miller.* Antique accessories; *Belgravia House.*
GUEST BEDROOM: Leather chair; *Century Chair Co.* Drapery fabric; *Boussac.* Dining chairs; *Thayer Coggin.* Rug; *Karastan.* Lamps; *Tyndale.*

Pages 42-45

LIVING WITH ART

LIVING ROOM: Sofa and armchairs; *Stendig.* Coffee table; *Knoll Assoc.* Carpet; *Cabincraft.*
BEDROOM: Custom closets; *Design Concepts.*
DINING ROOM: Dining table; *Stendig.* Dining chairs and sideboard; *Knoll.* Oriental rug; *B. C. Holland.*

Pages 66-71

A VERY PERSONAL STATEMENT

LIVING ROOM: Sofa fabric; *Jack Lenor Larsen.* Armchair suede; *Clarence House.* Coffee table; *Yale Burge.* Area rug; *Stark Carpet Co.* Student lamps; *Phoenix Day.*
LIBRARY: Desk; *Yale Burge.*
DINING ROOM: Drapery fabric and wallcovering; *Don Rumsey.* Curtain fabric; *Henry Calvin.* Carpet; *Bigelow.* Chair fabric; *Scalamandré.*
MASTER BEDROOM: Drapery and bedspread fabric; *Stroheim & Romann.* Mule chest; *Alan Percy.* Sofa fabric; *Stroheim & Romann.* Coffee table bench; *Alfred Koch.* Sofa pillow fabric; *Jack Lenor Larsen.* Wing chair; *Kittinger.* Shutters; *Walker Shutter Co.*

Pages 78-81

INNER SPACE

COMMUNE: Circular glass table; *Paul Jones.* Platner chairs; *Knoll, Int.* Plastic table; *Karl Mann.* Glass and plastic covering on walls and ceiling; *Sutton Glass & Formica.* Carpet; *Phoenix Carpet Co.* Cylindrical hanging lights; *Habitat, Inc.* All other lighting; *Lightolier.* Calcite mineral specimens; *Atsro Minerals.* Cabinet work; *Roswell Snider.*
FOYER: Trova sculpture; *Pace Gallery.*
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PEOPLE ARE THE ISSUE

Your world has broadened and our editorial scope must reflect your expanded interests. We have tried, with this issue, to present the culmination of our editorial evolution of the past several years. Those who have previewed the contents characterize it as a true collector's edition. We hope you agree.

We like the balance in this issue. However, we are more interested in *your* reaction, whatever it may be. ("Letters to the Editors" begin in the next issue.)

You will find, in *this* issue, a number of exciting, ideaful interior designs, each quite different; important designers, a celebrity residence, antiques, horticulture, art. Everything relating to your interests—you, the collector, the connoisseur, you who understand the significance of the home in today's prevailing climate of confusion, disillusion and mediocrity.

We want to help you create a note of grace in your home. We won't speak of taste and beauty. Those are relative, subjective judgments. But a cultivated appreciation for the quality of life is as real as it is personal. In the homes of individuals who cultivate that appreciation, the quality of life is not strained.

DESIGNER WILLIAM HAINES' OUTSPOKEN COMMENTS Page 12

It seems out-of-character for a former motion picture star to shun publicity but *William Haines,* who long ago cast himself in the role of interior designer, has done just that—until now. Like so many people, Mr. Haines did not want his home available on supermarket newsstands, but *Architectural Digest* subscribers are both friends and clientele. That made the difference which made the story ours exclusively.

Crisply tailored and rather more portly since his days on the silver screen, Mr. Haines now has silver hair framing a ruddy, unlined face. His voice would still project to the last row of the largest theater. His language is salty, his humor slightly Rabelaisian. Although most designers today say they love nothing better than a rousing interchange of opinion with clients, the brain boggles trying to imagine anyone, even Mr. Haines' blue chip clients, contradicting all that charisma.

A COMPLIMENT TO THE DESERT Page 18

Another extraordinary design accomplishment by *Stephen Chase,* this deftly balanced fantasy won the *fifth* cover since 1964 for Arthur Elrod Associates.

Deeply tanned, with a thick mane of sunstreaked hair, Steve's irreverent wit, delivered *sotto voce* when necessary, helped everyone through the lengthy Cramer

continued



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PEOPLE ARE THE ISSUE

Continued

photography session which continued through midnight. Famished, we drove into the desert night in search of food with Steve Chase at the wheel and photographer Alex Georges so hungry he was out of focus. Nothing was open. Arthur Elrod insisted he would scramble eggs for us at his house if the next restaurant were closed. It was open. Alas, we may never know if Arthur can really fix Eggs Eclectic.

FIRST DECORATORS' SHOW HOUSE Page 36

When *Mr. and Mrs. Gert H. W. Schmidt* were in Los Angeles recently for a television network conference, they dropped into the offices of *Architectural Digest* with photographs of Jacksonville's first Show House. Before looking, we tactfully voiced a warning that we find very few decorator show houses worthy of serious attention. Reviewing the photographs, we were pleased to see that the work was quite publishable indeed.

LIVING WITH ARP, BELLING, ETC. Page 42

Mr. and Mrs. Irving Blum live comfortably with their large cast of artists in a rather small house in the hills of West Los Angeles. Professionally, Mr. Blum exhibits both large and small-scale art in his La Cienega gallery. Recently, we spotted a small primitive in his office by a young artist who is bound to show someday in the gallery: three-year-old Jason Blum.

ARCHITECTURAL DIGEST VISITS EARL BLACKWELL Page 46

In New York City on business from editorial headquarters in Los Angeles, we lunched one day at Raffles with *Mr. Blackwell* and interior designer Michael Greer. Mr. Greer mentioned Mr. Blackwell's ballroom which we were promptly invited to see. Always intrigued with ballrooms anywhere, but particularly in a Manhattan apartment, we accepted with alacrity. When we arrived, Mr. Blackwell gave us a chilled glass of white wine and we sat sipping and namedropping (he won) in that incredible room. Even before the wine, we were intoxicated with the idea of an *"Architectural Digest Visits"* to the "celebrity's celebrity," as *Newsweek* called him, and a ballroom, too!

A VERY PERSONAL STATEMENT Page 66

Val Arnold's candor always delights us. He manages to retain a firm grip on reality. His observations about those unacquainted with reality are funny, incisive and sometimes unprintable. When we interviewed him in his San Francisco home for this story, Mr. Arnold had just returned from an incredible two-day client househunting tour of thirty-two costly estates in the Beverly Hills-Bel Air-Holmby Hills areas. Still in shock, he concluded, "There isn't any architecture in Los Angeles."

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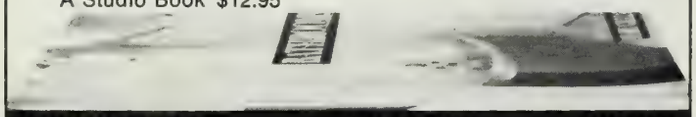
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WILLIAM HAINES

continued from page 17

When I go to someone's home socially, I don't see anything in the house. When I go to a home professionally, I see everything.

~~~

It's not the size, the shape, or the location. It's what you do with what you have to work with.

~~~

Sofas are a modern invention. They first appeared during the first of this century designed by Charles of London. I've never seen a living room without a sofa, so I have come to the conclusion that one must make compromises right from the beginning.

~~~

I have always found mixing periods quite normal and often exciting. I was doing this when to be popular meant having a kind of sameness throughout the decor. Spanish tables with Spanish chairs, French chests with French loveseats. Boring. You can mix anything provided it pulls together. I hate the word "eclectic." It was a status word, but, still, it's descriptive.

~~~

The painting over the fireplace in my living room is late seventeenth century. I think it's from Guadalajara. It's not an important painting, but I've always liked it. I was changing my house around years ago, as I do every once in a while and I decided to sell the picture. I sold it to Warner Brothers for $150. A couple of years ago I decided I would like to have it back. I had seen it in just about every Bette Davis picture Warners ever made and got fonder of it each time I saw it. I called Jack Warner and offered him the $150 he had paid me for it. He told me the frame was worth more than that by now, but nostalgia won out and he sold it back to me.

~~~

The use of scenic paper can be dangerous. In my small house it works and makes the room seem endless, as though we were sitting near a balcony overlooking the display. However, I've seen just the reverse take place. The decorator must know what he is doing.

~~~

People say to me, "Being a Virginian naturally, you were born with all these lovely things." I say, "No, no, quite the contrary. I was born in a brass bed with a *pot de chambre* underneath." The last job we do, Ted Graber, my able associate, and I, is always our best.

~~~

Recently a new client told me I terrified her. I thought she was crazy. Then when I thought about our conversations, I decided she was right. I had terrified her.

~~~

A client asked me, "What is your speciality?" I told her, "We collect distinguished clients."

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SEA ARCHITECTURE

continued from page 35

lected from about 1700 to 1890. Emperor Francis I paid 4,000 Austrian guilders ($20,000) for a Precious Wentletrap in 1750. The Chinese resorted to counterfeiting the shell, and made perfect replicas out of rice paste. Today, the fake would be worth far more than the specimen. The genuine article sells for about $5.

However, one shell has proven stable in value, the Golden Cowrie. There are reportedly fewer than a thousand specimens known today, despite the great demand that has prevailed for over two centuries. Authorities believe the present value of $200 and up will hold for years to come.

Collectors still seek the valuable Great White-spotted Cowrie. And, because it lives in very deep water, it is unlikely to become common. A Solomon Islands specimen was sold in 1963 for $2,000. However, the two most valuable cowries today are the Leucodon and Prince, the latter represented by only seven specimens.

Some shells will continue to be rare because they live in inaccessible places; some are obtainable only from the stomachs of fish. These specimens are labeled *ex pisces.* Among the most rare is the DuSavel Cone, an *ex pisces* shell known only from one specimen obtained in 1871. To date, only two or three vase shells of the species *Vasum crosseanum,* described from the Seychelles Islands in 1875, have been found. Two rare shells high on the most-wanted list of serious collectors are *Conus milneedwardsi* (twelve known) and *Cypraea leucodon* (only five are known).

Oddments and Addenda

There are shells that collect shells. About a dozen species pursue this curious pastime. The Latin name for this type of shell is *Xenophoridae,* which means "bearer of foreigners." These collector-shells cover themselves with bits of coral, dead shells, and small stones so that, in the view of fish or human, they are camouflaged as piles of dead shells.

- An Amsterdam druggist designed shell patterns in the form of monsters and sold his collection to Peter the Great in 1717.
- The Mouse Cowrie is quite distinguished, despite its name. Once thought to be African, the shell was actually purchased in South America by captains of African slave ships docked there for provisions.
- Pen shells, *Pinna,* produce a golden thread which can be woven into cloth for gloves, stockings, caps and collars. Queen Victoria is said to have had *Pinna* stockings.
- When whaling was at its height, "sailor's valentines" appeared. These "valentines" were octagonal framed boxes covered with glass and hinged to open like books. Intricate shell arrangements were encased in the boxes.
- A book purportedly written by poet Edgar Allen Poe created a scandal in the literary world when it first appeared in 1839. Titled *The Conchologist's First Book,* it had been plagiarized almost word for word from an


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SEA ARCHITECTURE

English work published in 1833. Poe was innocent. He had written only a brief forward, but the publisher had represented the book as Poe's to promote greater sales.

- During the early 1900's, the brightly spotted Tiger Cowries were shipped from Zanzibar by the ton and sold in America with the Lord's Prayer etched on the top.
- Scientific collecting of seashells began in the middle of the eighteenth century with Carolus Linnaeus, a Swedish naturalist, although Aristotle's *History of Animals,* written 322 B.C., included a section about seashells, as did Pliny's *Natural History* in A.D. 79. The first printed book devoted to shells was published in Rome in 1681 by Philippo Buonanni, a Jesuit priest.
- Today, malacology is the term used for the scientific study of the mollusk animal and its shell. The older term, conchology, now refers to the study of the shell itself.
- In 1705, a Dutch naturalist reported that cone shells could sting and seriously injure human beings. There are more than forty authenticated cases of people stung by cones. Ten resulted in death. The most deadly shells are the Geography and the Textile Cones of the Pacific.
- Although motion pictures have firmly established the legend of the giant clam shell clamping a diver's leg in its "jaws" until he drowns, no such occurrence has ever been verified.
- Like human beings, some mollusks are hermaphroditic, some single sexed, and some change sex during their life.







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continued from page 45

the fertile province of a select group. He represented Noland, Stella, Kelly, Rauschenberg, and Johns when they were young and still unknown. "There was very little public reaction to the first showings. Everything was so unproven and incredibly reasonable. Now that this art has been fully recognized, the prices have risen incredibly and the output has substantially decreased. There was a time when I would get as many as twenty paintings. Now I'm grateful for five."

Because of its inventive originality, the Pop Art Movement exploded with fifty-megaton force on the American art scene. It appeared to be totally formed and without precedent. In fact, Mr. Blum points out, the Movement traces its roots to the European artistic immigration caused by the War which brought Duchamp, Leger, Mondrian, Ernst, and others to America's cities. Also influential were earlier American artists such as Ryder, Marin, Dover, Sheeler, and O'Keefe, and the symbolic imagery of the primitive Northwest Coast Indian art. It was Abstract-Expressionism, however, that acted as the final catalyst for the creation of Pop Art. Despite this heritage, Pop's raison d'être was radically different from that of any previous generation. The Pop artist examined the hackneyed and familiar aspects of twentieth-century life in an attempt to wrench value from them. His subjects were taken from the most commonplace objects rather than some labyrinthine inner world.

Mr. Blum feels that the most recent American movements in painting have had a profound impact on the international art world. "The American style of painting has been dominant internationally since roughly the end of the Second World War. Certain artists in Europe, such as Bacon, Balthus, Giacometti, and Morandi, have worked somewhat parallel to the American juggernaut, but there has been nothing even remotely approaching the vitality and genius of recent American art. The shift of the international art center from Paris to New York is complete and it was achieved without firing a single shot!" There has been tremendous European interest in the painters of the 1960's, especially in Germany and Switzerland.

Collector-gallery owner Blum's advice to a potential collector is to explore the history and development of the various art movements in order to form a personal visual vocabulary. He suggests that if your interest is painting, you are somewhat obliged to look at twentieth-century work; paintings done prior to this period have been rather thoroughly collected. Living in a major city is a distinct advantage to a potential collector because of the availability of museums, galleries, and art libraries, all important tools of the collector's trade. "The private

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collector," Mr. Blum comments, "has an enormous advantage. He can proceed at a quicker pace since he does not have to refer his conclusions to a Board of Trustees." If you decide to collect twentieth-century painting, Mr. Blum suggests a clever way to proceed is to "become familiar with what is happening right now. It's new, not established, and not yet sought after, so it is still accessible. Pop Art was a moment as well as a style; recognizing that moment is the goal of a successful collector."

We are in a transitional moment, Mr. Blum feels, and artists are getting a second wind. "It is difficult to see the specific direction contemporary art will take from here. We are, however, clearly at the end of a twenty-five-year adventure. There is a general disenchantment among younger artists today with the notion of making a picture to hang on a wall or sculpture to gingerly place in a room. They want to go beyond the creation of an object someone can take home and hang. They're interested in the look of a room, a house, a town square, a city. Architectural and interior design, it would seem, are thoroughly enmeshed in their new concerns which are environmental, conceptual, spatial—virtually limitless. Extraordinary things are going to hapen."

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PEOPLE ARE THE ISSUE

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COLLECTING 18th and 19th CENTURY AMERICAN PAINTINGS Page 74

We had watched the great resurgence of interest in 18th and 19th century American art for some time before deciding on an introductory skimming two hundred years of art in the United States. Our first feature covering this formidable time span offers a broad, enlarged view. Later, we will focus on special aspects of this fascinating period of America's cultural heritage.

We chose *Thomas E. Norton,* Senior Vice-President of Sotheby, Parke-Bernet, New York, and a Director of Sotheby & Co., London to author this article.

INNER SPACE Page 78

We spent some time in New York recently getting better acquainted with highly articulate *Joseph Braswell* and his work. We saw his futuristic, well-reasoned "Inner Space," part of an AID design exhibit.

Listening as we walked through the space, we were struck by Joe Braswell's resemblance to portraits of nobility during the Renaissance. And, he would have enjoyed the intellectual and artistic ferment of that age as he now enjoys the excitement of analyzing society and technology today, and their implications for tomorrow.

ANTICHITA DI ROMA Page 82

Fausto Riganti was born in Rome where his father and grandfather before him were curators of Palazzo Venezia, one of the city's most important museums. He also spent many years working with his father in the museum; then, during World War II, he and his father traveled through bombardments secretly gathering the most important paintings from churches all over Italy and bringing them to the Vatican for safe keeping. After the war, he was private curator for one of Italy's noble families until, fifteen years ago, he opened his first antique shop at the foot of the historic Spanish Steps.

His wife, *Lucille Ostrow Riganti,* started playing the piano at four and began concertizing in her early teens. At eighteen she was Sigmund Romberg's assistant. Some of her jazz compositions were used by Nat King Cole and Benny Carter in motion pictures. She returned to the classics in the early fifties and made a lengthy tour of Israel. Upon her return to the United States she began to specialize in chamber music and gave a number of concerts until she moved to Italy in 1956. ✾

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MARCUS POLO AT CHINA TRADE FAIR

By Stanley Marcus

Mr. Marcus is president and chief executive officer of the Neiman-Marcus Company, Dallas.

HONOLULU—In Italy in the early part of the century when a native son returned from his first trip to America and expounded on the glories of the New World, his friends exchanged meaningful glances and exclaimed, "Ah, Cristofero Colombo! He has discovered America."

Similarly, a traveler to China is faced with the challenges of avoiding the temptation to become a China expert after a few days' visit and the inclination to generalize from relatively few incidents.

My four days at the Canton Trade Fair last month qualify me only to discuss my experiences of doing business Chinese style and to comment on the very few impressions of the people I met and the street scenes I witnessed. Since we were not given permission to go on to Peking and Shanghai on this trip, I am in no position to know whether my observations are valid for other parts of China as well.

The ancient Chinese water torture has been replaced by what I choose to call "the Chinese visa torture," for after a year of waiting for an answer to my request for an application for a visa, I was notified by phone by a third party that if we flew to Hong Kong a visa would be awaiting us.

I tried to get confirmation by cable, for we had no desire to make the long trip to Hong Kong for a dry run, but I was told that no one could issue such a message. We decided to gamble and flew straight to Hong Kong, arriving late at night.

We were met by our Chinese sponsor who instructed us to be at the office of the China Travel Service (the official agency of the Peoples Republic of China) at 8:30 the following morning. At 9 A.M., after 12 months of waiting, we were given our visas and round-trip tickets to Canton for departure early the following morning, quickly and efficiently.

Trade fairs all over the world are confusing and are difficult places to transmit business. The Canton fair was no exception except for the fact that the confusion arises from the Westerner's lack of understanding of how the Chinese do business and they in turn are unaware of the

continued on W-7

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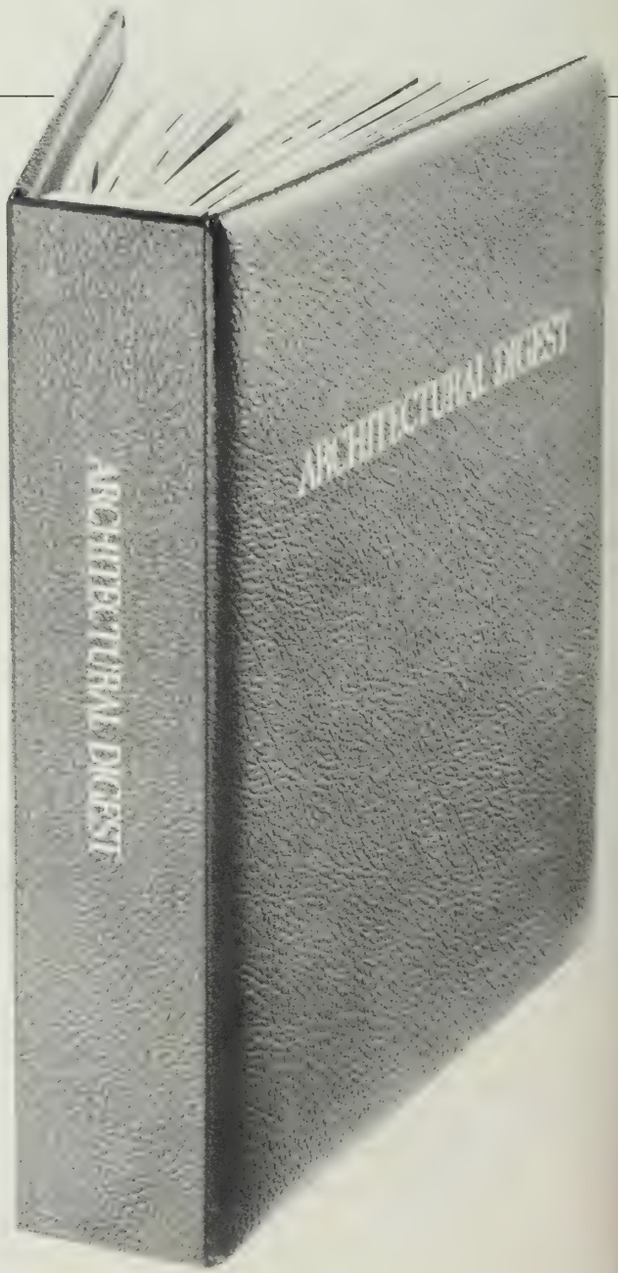


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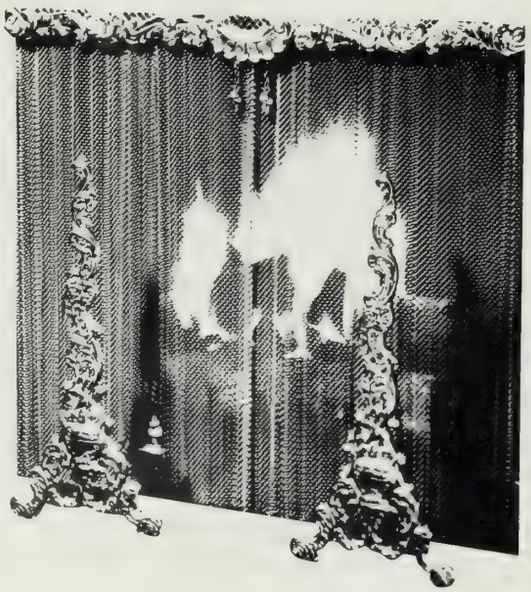
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characteristics of the free market. The exhibitions were housed in three modern buildings, two of which were five stories in height and under-elevatored for the size of the crowds.

Machinery and technical tools were housed in one structure; carpets, live birds and rattan furniture in another, and all consumer goods ranging from porcelains, kitchenware, foodstuffs, apparel, jewelry, antiques and textiles in the third.

Merchandise was well displayed in showcases facing broad aisles.

•

I found out very quickly that one does not take the direct Western approach of pricing merchandise and inquiring about deliveries. Instead, one meets the head of the particular section, who exchanges business cards with you and then sets up an appointment for a subsequent time for a conference.

All of this takes place before the buyer even knows whether he wants the merchandise or can get satisfactory delivery. At the conference table the section head is present and is flanked by four to eight comrade associates.

It is difficult without a knowledge of the language to know exactly what functions each of these individuals perform. But from the type of questions posed by their chief, I gathered that one person was a production manager, another a warehouse manager, another a shipping manager and the others were representatives of the various factories located in diverse parts of China.

Some may have been apprentices learning the trade or observers from other governmental agencies. At any rate, in most cases, no one person could answer all questions and it took the full team's cooperation to provide prices, delivery dates, minimum quantities and shipping specifications.

In few cases was merchandise openly priced. In the majority of instances a price was calculated on the abacus. I once caught a glimpse of a pricing chart and it seemed that there were a dozen or so columns leading me to presume there might be different prices for different countries.

•

In the case of consumer goods, one got the impression they were selling either from warehouse stocks or from goods already prescheduled for manufacture and completion by December. In few instances could colors or sizes differing from their availability charts be specified. Although they formally stated at the outset that they would appreciate any suggestions or criticisms of their merchandise, there was never any follow-up or even any attention made to passing comments.

Although the Peoples Republic of China has done some consumer goods business with Western countries in the

continued on W-12

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MARCO POLO *continued from W-7*

past few years, I imagine Neiman Marcus was the first customer for top-quality merchandise. Since they didn't seem to know what Neiman-Marcus was or where it was located (nor the state of Texas, for that matter), they were somewhat puzzled by my arbitrary rejection of goods others were buying. Nonetheless they accepted my apparent capriciousness with good grace.

Their basic silk textiles are as fine and beautiful as I recalled them. But their printed silk patterns and their finished garments, lacking originality, betrayed the absence of a discriminating home market and a sophisticated export market.

Probably the most frustrating experience I had was the difficulty encountered in meeting their minimum requirements. Not only are minimum quantities by style postulated, but after these are met you must buy enough to fill up their packing cases, the size of which are apparently predetermined. It was only after much persuasion and an indication of willingness to pay extra for a smaller case that certain orders were accepted. The rigid adherence to a minimum requirements obviously eliminated consideration of any sample orders—and, by extension, indicated that at the present time China is no market for the small quantity buyer.

What the mass merchants such as Macy's and Bloomingdale's found to buy, I have no idea. If deliveries on my purchases are on time and up to sample quality I shall be well pleased.

I bought a variety of things for our store, ranging from jewelry to embroidered linens—no apparel. Some of it is for immediate delivery and some later in the year. I was assured by a fellow shopper from Pakistan that deliveries are scrupulously punctual, and sometimes even ahead of schedule.

The goods that I ordered will be coming into the United States—mostly by ship, some by air—through Los Angeles. Payment will be made through one of four banks in London and Hong Kong designated by the Chinese.

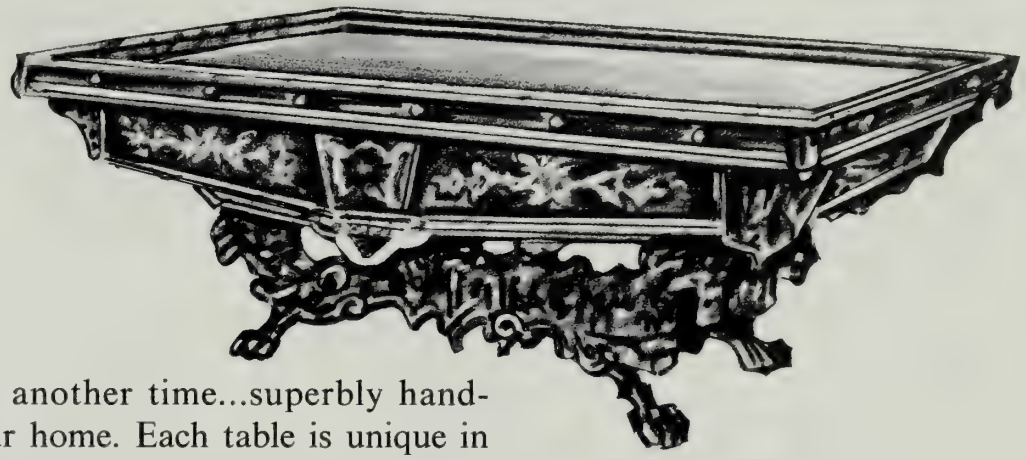
I feel that we were treated in Canton with the same courtesy shown to those of other nationalities despite the fact that we entered China about the time of the mining of Haiphong harbor. People with whom we came in contact were warm and friendly.

Ironically, we found it almost as difficult to get back into the United States as we did to get into China. Immigration authorities in Honolulu expressed some shock that we had visited the Peoples Republic of China and it was only after a half hour's delay and several phone calls by the immigration officials that they learned that it was perfectly legal for a United States citizen to visit the Peoples Republic of China, that is, if he were invited.

Mr. Marcus is president and chief executive officer of the Neiman-Marcus Company of Dallas.

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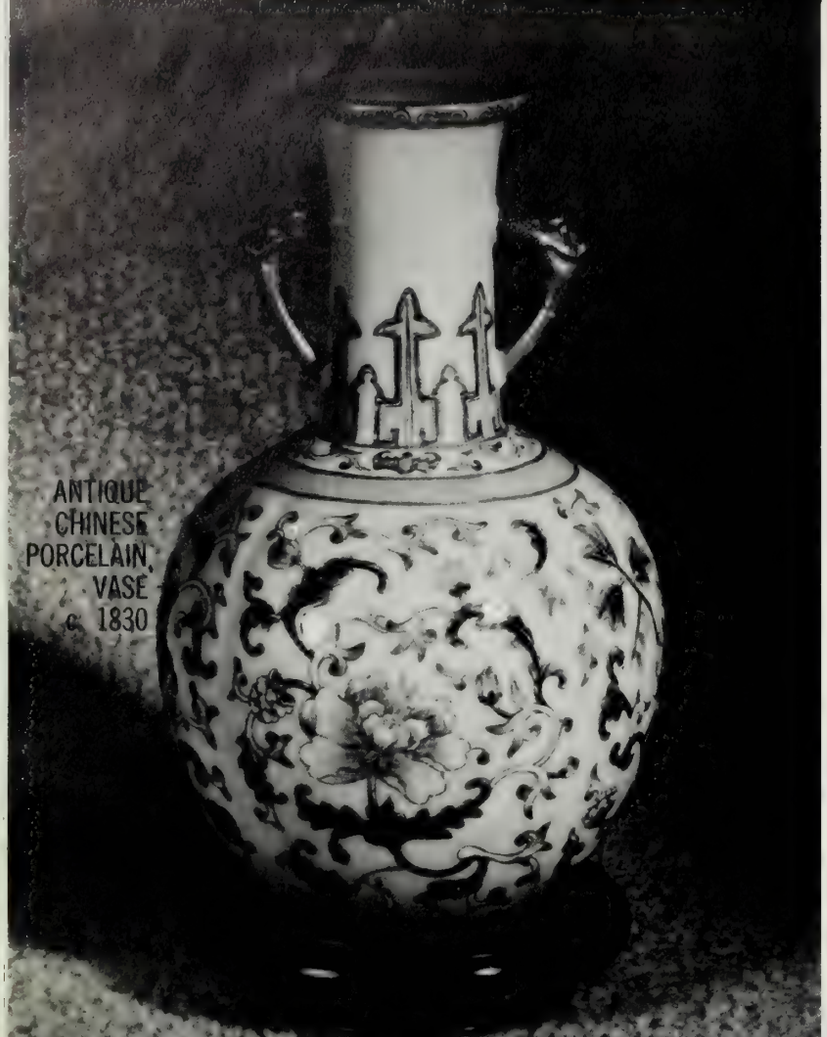
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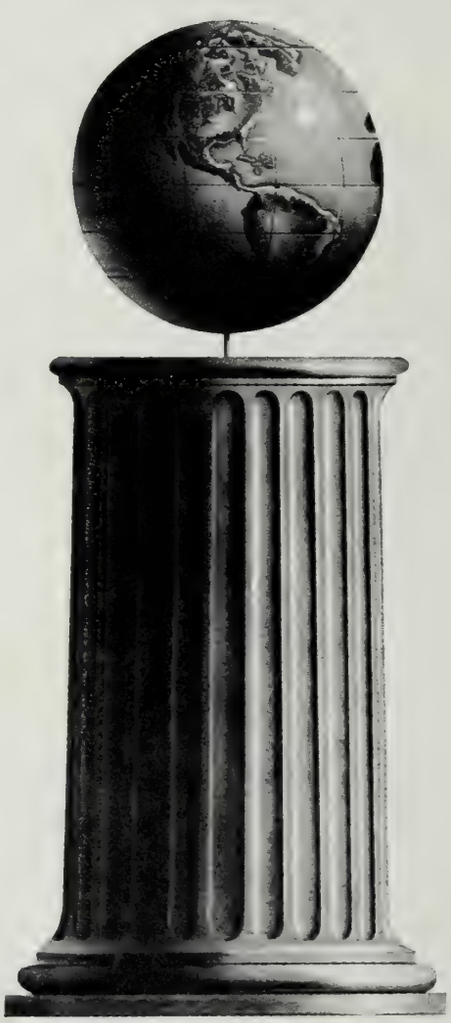
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EARL BLACKWELL

continued from page 51

entrance in every way possible. I always have more flowers there, usually pink carnations or pink and red roses to give my guests a lift the moment they arrive. If they feel "up" in the beginning, they can sustain that feeling through the entire evening.

You must plan every detail of a party days before, see to all the work, then relax. If you aren't relaxed, your guests won't be.

I like to mix people of the arts and the theater with society and sports and politics, and I like to mix ages. A grand dame like Mrs. William Woodward, who is, perhaps in her eighties, adores being seated next to a bright sparkling young man of the theater who is in his twenties. Everyone likes a mix. If you invite just one little set group they're bored because they're always with the same people.

Cocktail Parties

Everyone says they hate them, and I feel almost the same way, although I give them and I go to them. When I do, it's a necessity. You may have someone coming to town and they don't have much time or you don't, so it's nice for them to see a lot of their friends and meet new people.

Parties Past

The party I enjoyed most, recently, at least, was my first party in my Atlanta home. Ginger Rogers was in Atlanta for the first time so she was the guest of honor. I invited forty of my friends in Atlanta for a seated dinner. I had five tables of eight and I named each one after a Ginger Rogers film. One table was "Top Hat," one was "Flying Down to Rio," etc. When my guests arrived, each was given a card with the name of his table. Then during the evening, Ginger moved from table to table, starting with "Kitty Foyle."

I gave a party for Noel Coward at Raffles, which is full of photographs of celebrities. I removed every photograph in Raffles and replaced them with photographs of Noel taken through his entire career. It was a great thrill to see him go from picture to picture, some of them taken when he was a very young man, some with Alfred Lunt, Merle Oberon, Beatrice Lilly, Cary Grant and many more. They were all there.

I have just been asked to help celebrate the twenty-fifth anniversary of Israel in the summer of 1973. I've already started. It will be an extraordinary event. We expect to have all the notables of the world come to Israel next August. It will be in the open air. We'll have a musical concert one evening and the next night a lovely ball in the moonlight by the sea.

I've been asked to help Mary Wells Lawrence, the advertising agency executive, plan the Crystal Ball in Dallas. It's the major charity event and this year will

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be its twentieth anniversary. Mary has been named chairman, and naturally she wants to have the most exciting and the best ball they've ever had. She's the most dynamic woman I've ever known. She called me over a year ago and said, "Earl I want your help." I thought it over and said, "Mary, why don't you reproduce the Crystal Palace in England?" She liked the idea and asked, "Who shall we get?" I suggested we try for Cecil. I flew to London and he agreed to do it. I've seen the plans and they're extraordinarily beautiful. Notables from everywhere will attend. Just recently Suzy Knickerbocker wrote about it: "D-Day in Dallas will be December 1."

The Press at Parties

Some journalists are also friends so the guests know they'll never write anything irregular. There are others not in that category, and their presence can make people wary. It's the same with the photographer. We have one or two in New York that can be at a party and they are part of it. They snap quickly. Others, unfortunately, just get in the way. Hostesses who invite the press to cover their parties are unfortunate. One is aware of it immediately and it stops the party from being fun, definitely. Press coverage is fine if it's a charity party or out somewhere, but not in your home.

A Personal Project

I'm really excited about the idea I came up with for a Theater Hall of Fame. It will open in New York at the end of October in the new Uris Building. The Uris will have the largest legitimate theater in the world, to my knowledge, certainly the largest in the United States. I've invited theatrical giants like Helen Hayes, Joshua Logan and Clare Booth Luce to join me on a committee. To be eligible, each person must have five major credits in a career spanning twenty-five years.

We started from the very beginning of the American theater in 1860 and went forward, choosing 90 people, including Sarah Bernhardt. She was French, of course, but I was surprised to learn she had visited the United States over a period of twenty-five years. So did Eleanor Duse. After the first 90 are finalized, drama editors and critics of the United States will vote on five admissions each year. I've always been attracted to the theater. Years ago I wrote a play that was produced on Broadway called "Aries Is Rising." It starred Constance Collier. It ran only two weeks and it was a horrible flop. I was very dejected and I wondered what I could do. I knew lots of people and, somehow, "Celebrity Service" was the answer. It all started because I like knowing people of accomplishment. In fact, I've made it my life's work.







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THORNE MINIATURES *continued from page 65*

called Palladian, which took its inspiration from the Roman triumphal arch. Andrea Palladio's *Four Books of Architecture* was the first book for architects.

English baroque architecture, as first stated by Inigo Jones and later Sir Christopher Wren, reached its apex in the works of Hawksmoor, Vanbrugh and Asher. Their works (in contrast to Wren's elegance) were heavy and vigorously imaginative, done on a monumental scale. This was the imaginative synthesis of domestic and classical which can be thought of as the official architecture.

The relationship between architecture and interior had changed by the time of the late Stuart drawing room. Wood paneling is no longer a substructure. It is the room. This example, based on a room from Belton House, Lincolnshire, portrays the collaboration between architect Sir Christopher Wren and the carver Grinling Gibbons at their best. Classical elements (semicircular pediments, swagged garlands) have become English.

The interior reflects the warmth of the Restoration. Decoration was again permissible. Under the leadership of Queen Mary, needlework covers the upholstered pieces and screens. Wood is used as a decorative device in the elaborate and varicolored marquetry patterns which arrived in England from Holland, as on the chest-on-stand to the left.

In France, the Sun King was changing the world. Louis XIV moved his court from Paris to Versailles. It was, in effect, moving an entire city into the country. The creative genius of Charles LeBrun, Louis' master architect, made a city of such opulence it became the standard for royal courts for centuries.

France came to grips with the classical style more easily than England and continued to refine what it had established from the seventeenth to the nineteenth century. The baroque classicism of Louis XIV furniture can scarcely be contained in today's low-ceilinged rooms. It requires space, the sweep of vistas or allés from each window, and formal arrangements inside and out. The parterre brought to the garden the same decorative sense and scale found in the architecture and interiors. Gilding accentuated the carved decoration on paneling and furniture alike. Inactivity was not permitted.

The two cabinets to the right, flanking the window in the same room, are patterned after pieces by Andre Charles Boulle. Notice how energetically they swell in space, how their surfaces are dynamically decorated in the technique which bears M. Boulle's name, veneering with tortoise shell, ebony and gilt bronze.

The element conspicuously absent here is the hardest to recreate outside the original situation: lighting. In the actual rooms, the gilded surfaces of the furniture and walls created a dazzling effect, illuminated by clusters of candlelight reflected in many mirrors.

In France, ceremony took precedence over comfort. Few concessions were made in the name of ease. The flat-



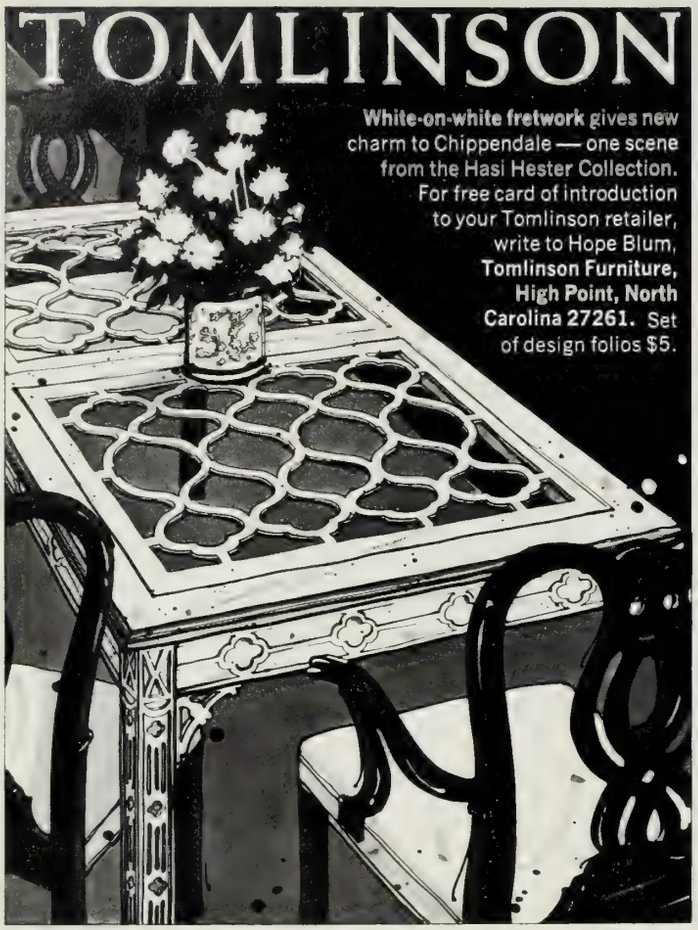
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THORNE MINIATURES

backed chairs of France contrast with the curving backs of Dutch and English chairs which conform to the concave curve from shoulders to the small of the back.

Under the reign of Louis XIV and directly due to the efforts of his minister, Colbert, the skills of French craftsmen were organized and mobilized to produce the finest furniture known to man. Louis expected the same quality of workmanship in carved and gilded wood, or bronze, that he expected in gold or silver. Near the end of his reign, he permitted the amassing of large personal fortunes from banking and finance which, in turn, created new markets for the arts as the nobility vied with one another as fashion leaders.

Under Louis XV, when much of court life had moved back to Paris, the rococo style abounded. Walls of rooms were no longer organized in symmetrical paneling. Broken lines, curves and alcoves accentuated the asymmetrical. Townhouses of the nobility were, of course, vastly smaller than Versailles. Rooms were more intimate and furniture was scaled proportionately. The taste for the curved line produced a new sense of comfort in chairs and couches. The fashionable pose was a loll. The new fashion dictated lighter colors for interiors, drapery and upholstery. Pastels began to predominate. Near the end of the century, white became the most common wall color.

The rococo style's overall appearance is one of fragility. But this is somewhat deceptive, for in France, the structural was never sacrificed for the curved line. Ingenuity was called into play. Each cabriolet leg was calculated to produce both a secure structure and a delightful curve for the eye.

In England rococo is best seen in the picturesque Chinese taste exemplified by Thomas Chippendale's designs. Walls did not shimmer and undulate with the icing of the French style, for relations with France were, as usual, somewhat strained. In the Englishman's house, East met West.

Rather than elaborately carved linear paneling, Chinese painted papers were hung on the wall. Their lacy leaves and exotic birds gave the same lightening effect to the room. Fretwork patterns decorated chairs and mantels with geometric intricacy. The straight "Marlborough" leg gave furniture pieces a new, more formal look. From about 1730, mahogany was the most popular wood for interiors. It could be carved in a more crisp fashion and was warm to the eye.

Chinese taste was seen everywhere in the interior and the decorative architecture of the fast-developing art of English landscape gardening.

England's thirst for the picturesque was not totally satisfied by things Chinese. A more indigenous and preferred style was Gothic. The Gothic taste persisted in various forms for about a century, developing from romantic ruins which dotted the landscape, through the Victorian era into rather sentimental, moralistic church



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Dame á la licorne (5' 5" x 4' 7"), original produced in Paris workshops, end of 15th century, now hanging at Cluny Museum, Paris



architecture and cemetery decoration.

The most durable and variable architectural styles are the classically inspired. Until the excavations of Herculaneum and Pompeii around the middle of the eighteenth century, all the classical inspiration had come from the exteriors of classical ruins. And in the grand scale of the baroque era perhaps it fitted comfortably. But through exciting new archeological discoveries of well-preserved classical interiors, a new sense of Greco-Roman design was possible and a new style began.

First, and perhaps the greatest, exponent in this style was Robert Adam, who had traveled to the continent and returned with a graceful classicism which was truly new. Everything must be designed to fit the style, and Adam was the one to do it. His understanding of classical orders provided considerable variation in both style and scale, from Corinthian to Doric modes. The Adam dining room shown on these pages gives an accurate sense of how every surface and piece in the room is designed as part of the whole. The ceiling plaster work continues the pattern established in the walls and seen decorating the cabinet pieces. As on the Continent, the colors used in these interiors were lighter and softer in tone. Soft blues, greens and yellows were used, appropriately reminding us of Wedgwood. Lighter woods replacing mahogany were satinwood and sycamore, their uncarved surfaces painted with classical motif. The Adam style is the most fully realized through architecture, interior, furniture and accessories, to this time.

In France, a sharp stylistic break was felt, with the upheaval of the Revolution. The effete refinement of Louis XV and XVI was summarily rejected. Rome offered the timely and seemingly egalitarian mode to follow.

The boudoir of the period of the Revolution shows a similarity to the style of the Adam brothers, but the effect is much more startling. Color contrasts are higher and more faithful to the Roman modes. Panels are decorated with grotesques, patterns which get their name from prototypes at Herculaneum and Pompeii which, not completely excavated, were viewed by entering grottoes.

Ladies of fashion in Paris donned the sheerest gauze gowns in the classical manner and wore sandals of silk patterned after an idea of a Roman sandal. All fashion seemed exaggerated. These ladies, the Merveilleuse, wanted to look like classical statuary. They would drench themselves with water before being seen in public to make their gowns cling and become more figure revealing. Pneumonia was common.

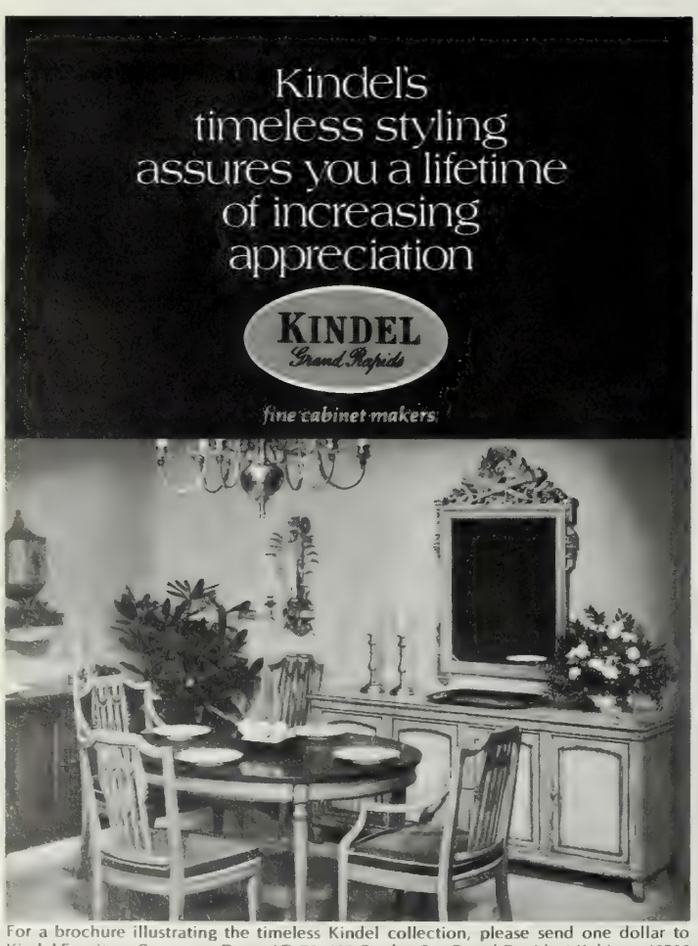
England under the Regency and George IV was nearly as insane over fashion. Consider the delightful development of what was once a charming and simple seaside villa into that Turkish delight known as the Brighton Pavilion. This was a fashionable time, and the coffers of the state suffered. An unspoken distrust of royal extravagance was growing in England. It set the scene for the nineteenth century and Queen Victoria.

The middle class prospered in great numbers in England and in the United States. Comfort took precedence over style. Possessions were as important as moral attitudes. Revivals were all the century could muster. The curvilinear decorative device once more appeared, this time executed under the influence of the industrial revolution, and showing it. Curves became more awkward. Furniture became larger to accommodate upholstering now based on the coil spring. Patterns competed at a phenomenal rate, invariably in the same room.

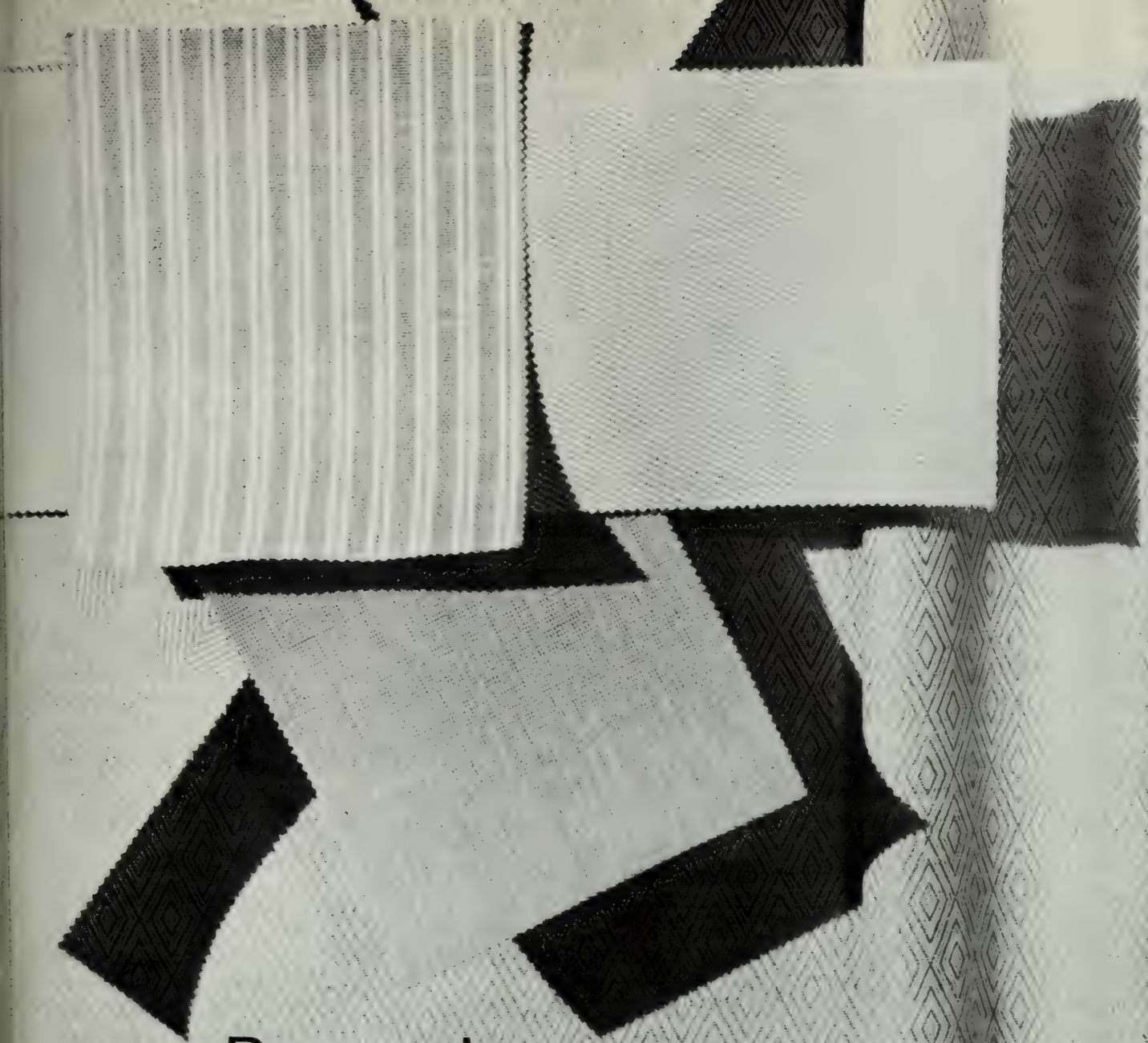
After the nineteenth century and the industrial revolution, the need for contrast produced the modern style depicted in the last Thorne rooms. They are not really successful in conveying the excitement of *moderne*. At best they offer contrast with what has gone before. However, it is always difficult to perceive and project styles in our own time without benefit of historical perspective.

Allen Wardwell, Assistant Director for Museum Services, seems to concur. He says the Art Institute is not planning to add any new rooms to the Thorne collection. "Interior design is going in so many directions today it would be difficult to find a style that speaks specifically of the tastes of the sixties and seventies."

If the decorative arts are a reflection of our time, does "going in different directions today" indicate individuality or confusion?



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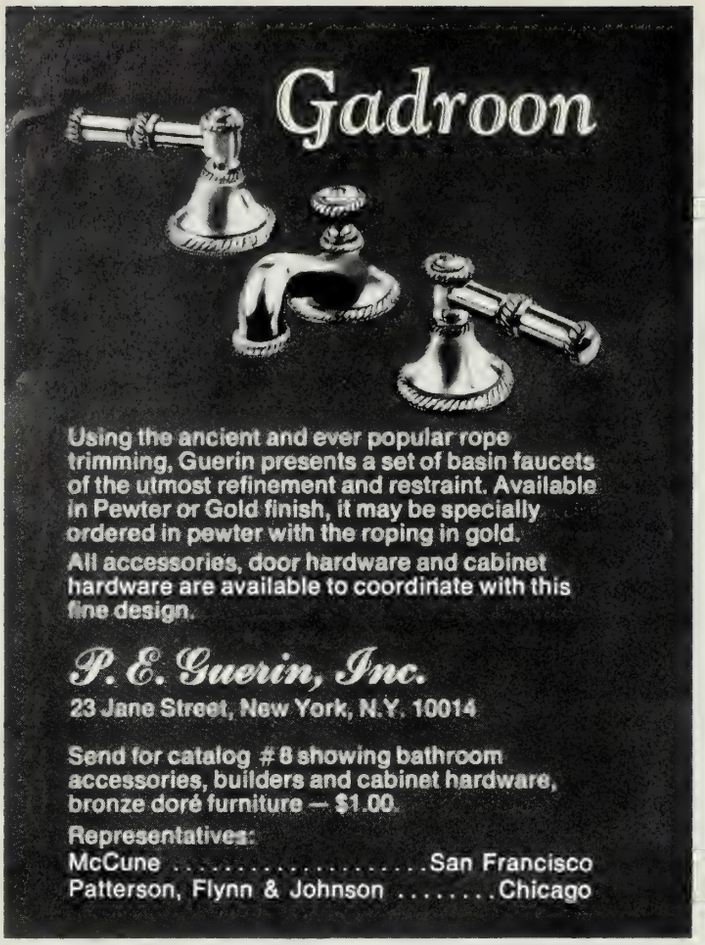
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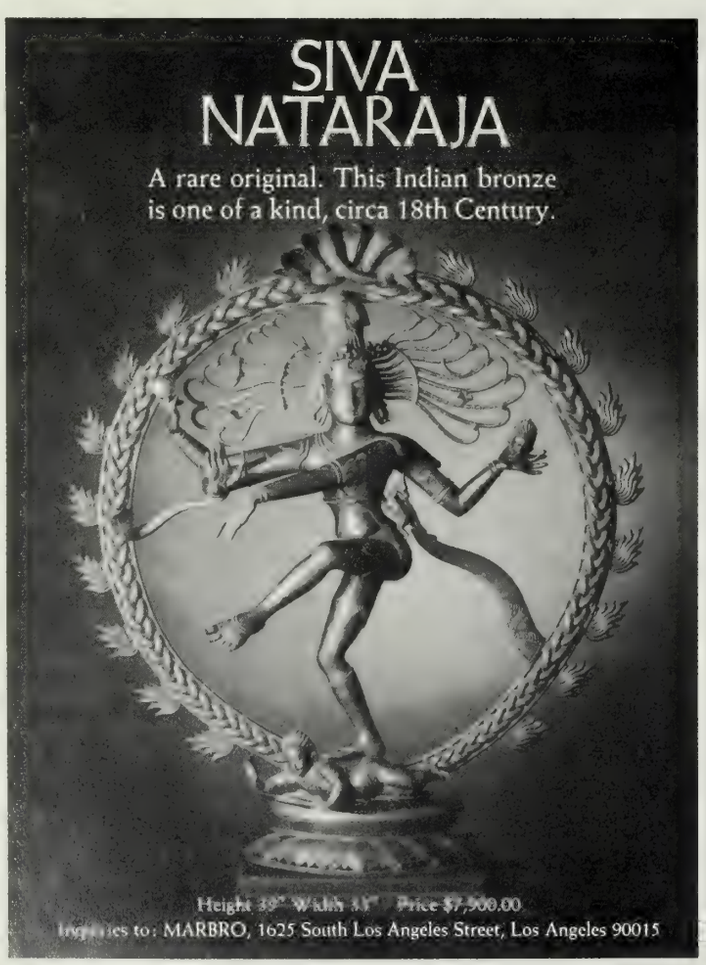
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AMERICAN PAINTINGS

continued from page 76

HISTORIC PERIODS

Other collectors may choose to crystalize their specialty by limiting their range to a certain era, historic or artistic. For instance, one might collect Civil War themes or turn-of-the-century American Impressionists.

Enough of rules and categories for the moment. How about the actual playing fields of the collecting game? The fields are all around us, and it is part of the joy of collecting American paintings that examples can pop up anywhere. Although tales of finding "lost" Churches and Homers abound, they are often apocryphal. However, two facts should not be overlooked: American painters and their patrons were greatly affected by wanderlust during the nineteenth century and American paintings were "down" in the market for a long period of time. This means that "discoveries" are still possible. It is especially true with works of less well-known artists. Many a junkshop or attic has delivered up treasures over the years.

Scouring the countryside can be fun and full of adventure for everyone, but it is time consuming and so the principal sources of supply continue to be the dealers and auction houses located in the large cities, especially New York. The best way for a collector to spend his time is to attend exhibitions, look and listen very attentively and ask informed questions. A collector fortunate enough to live near an art center can feel the pulse of the market and the excitement of the scene. But every collector, whether or not he can be present, should read the catalogues of exhibitions and auctions and keep abreast of the market. It is one thing to look at a painting in a museum by an artist and admire its pictorial qualities. It is quite another to be able to compare it with similar works by the same artist or another of the same school which one has observed elsewhere. The collector must learn to measure his actual and potential acquisitions by the standards of authenticity, condition and quality.

AUTHENTICITY

The field of American painting is plagued by the presence of countless fakes and dubious examples. Forgers were particularly inspired by famous (and therefore highly valued) artists at the turn of the nineteenth century. Blakelock, Ryder, Homer and Inness are especially vulnerable to copyists. Since nearly all of these non-genuine works are contemporaneous with the true ones, they can often mislead today. Collectors must use great care in buying from sources with unestablished reputations. It is always possible to "get burned," espe-

cially in areas of the country where a scarcity of acknowledged authentic examples makes comparison difficult. Forming a reference library, traveling, and asking questions are the best defense.

CONDITION

One should not expect pictures, especially old ones, to be in perfect condition. But one should avoid paintings which have been heavily damaged or extensively restored unless the price is adjusted accordingly and when other factors exist which make desirable the acquisition of a painting in fair or even poor condition.

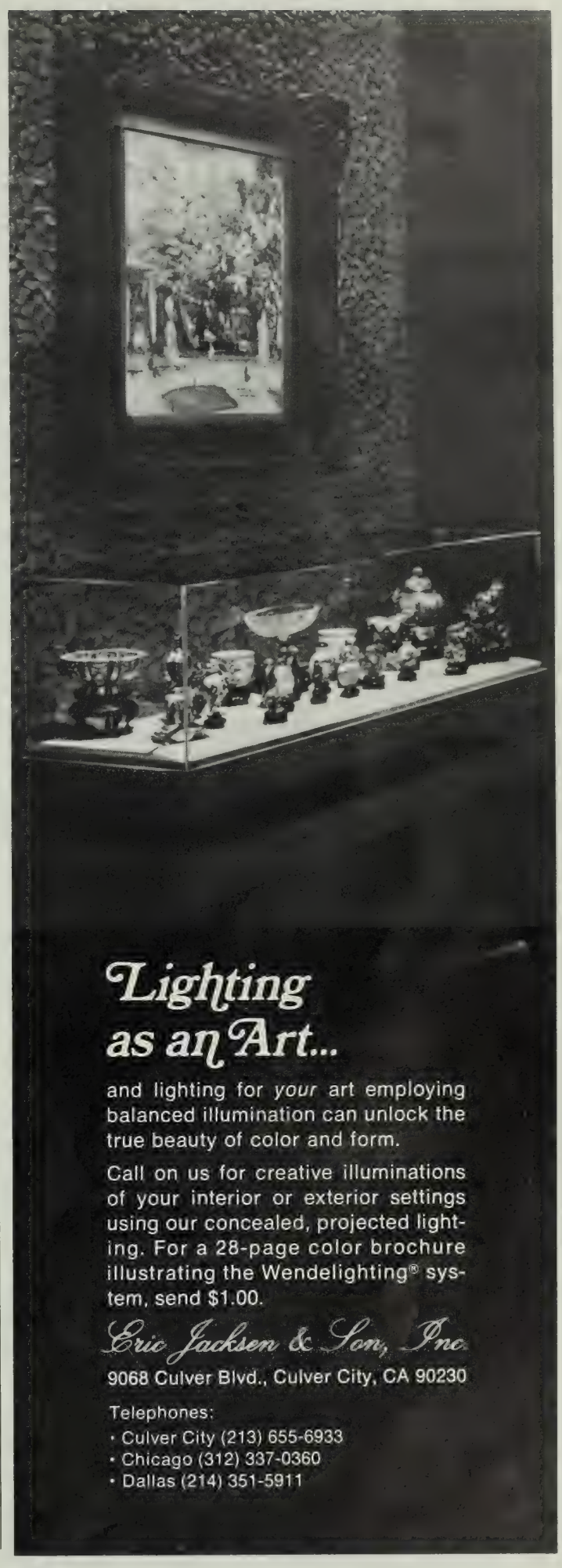
Most reputable dealers and auctioneers are ready to supply upon request information regarding the condition of a painting. Collectors who care enough to learn about interpreting condition reports and ultraviolet light examinations have a great advantage over those who do not.

QUALITY

Quality is extremely difficult to define. Like beauty, it often lies in the eye of the beholder. However, when many eyes of educated and sophisticated individuals acknowledge the quality of a certain example, we must admit that the term is not completely subjective. Even so, the help of so-called professionals (whose pronouncements sound very convincing) can often be misleading and even harmful. Learning to appreciate what informed critical opinions are, as to the relative quality of a number of paintings, and then evaluating them in terms of one's own reactions, though frustrating at times, is a rewarding and always stimulating exercise.

In the collecting game the novice must learn to train his eye and hone his judgment so that he becomes a skilled player and is not forced to always rely on the judgments of others.

The collector must always remember that collecting is not an exact science, but an art and a sport—"a game of chance and love." This article has emphasized the demands of collecting in an attempt to steer aspirants along the proper course, but the satisfactions are many and long range and should not be overlooked. These satisfactions cannot be described in words; they must be experienced by the individual. If America's past, its landscape, its heritage, its character are of interest to you; if you have a love of color, form and design; and if you have the time and capital necessary, collecting American paintings may prove to be for you, as for many others, a game you will enjoy playing and, perhaps, winning.





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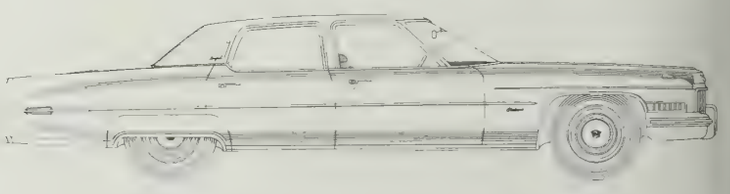
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THINGS TO COME

FRONT COVER: Our cover feature for this issue is "The Chinese Compound," residence of interior designer Burt Griffith, in Montecito, California. Photographed by Jay Steffy. (Feature on page 28.)

SHOP AT HOME

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Barometers date back to the 17th century, when Galileo was asked to help the Duke of Florence solve a problem. The Duke's engineers were unable to find a way to pump water higher than 32' above its own level. Galileo's pupil, Toricelli, discovered that the level of water varied from day to day. He concluded that there must also be some variation in the weight of air pressing against water. Fascinated by the possibility of weather prediction based on atmospheric pressure changes, Toricelli constructed the first barometer. Rather than using an apparatus holding a 32' column of water, he chose mercury, which could register the same changes using a few inches. We can surmise that the Duke was left to battle the laws of nature on his own. However, indirectly, we can be grateful to him for the opportunity of presenting you with an elegant home accessory which doubles as a useful instrument. *Barometer pictured is 40" long at $155.00.*



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LETTERS
to the editors

Your September/October 1972 issue was the best ever, and I have subscribed for over five years. The cover was stunning. And, at last I have seen Earl Blackwell's ballroom after reading about it for years. William Haines was, indeed, outspoken, which I enjoyed. I have loved all your recent articles on collecting, although they have ended up costing me a fortune.
Mr. and Mrs. Gilbert Hillis, London

I hope you will stress modern design more than your current issue does. I am *not* interested in eighteenth century French decor!
Mrs. Leonard Moore, New York City

Your magazine just arrived. It is a very beautiful edition but there is too much modern design, which has no appeal for me. Remove my name from your list.
Elizabeth Schrader, New York City

Your beautiful, informative periodical furnishes many hours of pleasure, both in reading the current issues as they arrive, and in re-reading the past issues as they accumulate. They just grow better and better all the time!
Marian Heller, Cleveland

Today I received my copy of Architectural Digest. I regret to advise you it was a complete disappointment compared with such issues as: Fall 1964, Fall 1963, Spring 1964. Unless future issues will be on a par with those of 1963 and 1964 I would be inclined to cancel the contemplated subscription at this time.
L. W. Patrick, Philadelphia

The most recent issue of Architectural Digest prompts me to protest the heavy, stiff cover you have been using on the past several issues.
The cover "fights" reading the body. One has to hold the covers back while attempting to read the inside content. In my opinion, a less board-like cover would be more functional and is highly desirable for your readers' convenience.
Morris Phillips, Chicago

Enclosed is my check covering a six-year extension of my subscription to Architectural Digest. I believe this will carry me through the Summer of 1980.
Mrs. Charles Frederick, Seattle

"Tulipomania" is lost in Architectural Digest. Also "Antique Jewelry." We have specialty magazines for these subjects and thought we had one for architectural design.
Dorothy Van Norton, Boston

I have been enjoying your magazine for the past three years. Recently we bought a home and have chosen our designer through your publication. We are extremely happy with our choice.
However, in the last four or five issues, we have noticed a decided change in your editorial and pictorial policy. One reason we have enjoyed Architectural Digest is because it is different from other magazines dealing with the same subject matter. We love pictures which relate to the whole room so we don't have to guess what it looks like. Also, I do not like to plow through endless copy. Please continue to be brief and pictorial.
Mrs. Russell Johnson, San Francisco

I have enjoyed your magazine during the past few years and would like to express my appreciation for your having made available to the public such an excellent publication of interior design. I am very much interested in home decorating and have concluded that your magazine excells all others, by far, in quality and subject matter.
However, I also feel that, in comparing previous and current issues, specifically those volumes published since 1970, there seems to have been a rather extreme increase in commercial decors—hotels, restaurants, salons, and offices—with a resulting decrease in the number of pages devoted to the interiors of finer homes, apartments and other private residences.
I hope that your future volumes will contain more of the residential interiors as was predominant in your earlier issues, as I feel that this will result in your reviving, and maintaining, the enjoyment of the vast number of your readers.
Nevin Martinson, Miami

I have been a longstanding and enthusiastic subscriber of your magazine, and it has been a continuous guide in the furnishing of my home, and the various articles that have appeared have always been stimulating.
However, your March/April 1972 issue, besides giving me a wealth of ideas in home decoration and design, opened up a new and exciting interest for me. I have never had an interest in collecting before, but I find myself well on the way to becoming a Chinese snuff bottle collector because your article and the outstanding color photographs gave me the desire to own some of these lovely things.
Mary Sloan, Paris


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A LITTLE BOTTLE OF WINE SHOULDN'T MAKE YOU FEEL LIKE A FOOL.



Wine with a meal should be one of life's biggest pleasures.

But the act of ordering and tasting it can be one of life's biggest pains.

That's because how much you know about wine has somehow become an index to how much you've been around. And when the waiter hands you the wine list, it's as if he's handing you your final exam. And the worst part is, it's an oral exam.

We at Inglenook Vineyards would like to help. We think if you knew exactly what all the ritual was about, you'd feel a lot more comfortable about ordering fine wine with your meals. Which is certainly in our best interests.

BE PREPARED.

First, you ought to be able to pronounce wine names correctly. Nothing can shake your confidence more thoroughly than to blurt out your order and pronounce it completely and totally wrong.

Or worse yet, just pointing to a wine on the list and saying, "Er, ah, we'll have a bottle of that one."

Most people have trouble with wine names because they're mostly French words. Actually, they're really not that hard if you work at them a bit. This pronunciation guide should help.

INGLENOOK'S GUIDE TO PRONUNCIATION

WHITE DINNER WINES	
Chablis	sha-blee'
Pinot Chardonnay	pea-no shar-doh-nay'
Pinot Blanc	pea-no blanh
Chenin Blanc	she-nahn blanh
Sauterne	so-tairn'
Sauvignon Blanc	so-vee-nyonh blanh
Semillon	say'-mee-yonh
Riesling	reez'-ling
Sylvaner	sil'-vah-ner
Traminer	trah-mee'-ner
RED DINNER WINES	
Charbono	shar-bo-no
Gamay	gah-may
Pinot Noir	pea-no no-ahr
Red Pinot	red pea-no
Cabernet Sauvignon	kab-er-nay' so-vee-nyonh
Zinfandel	zin-fan-dell
Gamay Beaujolais	gah-may boh-sho-lay

KNOW WHAT'S HAPPENING.

Now let's go through the whole thing step by step. First you order the wine, pronouncing it correctly. So far, so good. The waiter brings it out and shows it to you. At this point, you're supposed to inspect the label to see if it's the wine you ordered. Check the brand, the type of wine, and the vintage.

That done, the waiter should now open the wine. This is a ritual in itself. A good wine steward should remove the cork and smell it. This is to see if everything is alright. If the bottle has been stored in an upright position, the cork could dry up and air could get through and spoil the wine.

The cork should be placed beside your plate and the wine left open on the table, but not poured. This allows the wine to come into contact with air, which expands its bouquet and gives it a fuller taste. Just before the main course, the waiter should return to pour the wine.

"IT'S A GOOD POISON, BUT IT'S NOT A GREAT POISON."

What follows here is a ritual dating back to the Middle Ages. At that time, a good way to kill off your enemies was to invite them to dinner and slip a little poison in their wine.

Needless to say, everyone soon got a little paranoid about going over to someone's castle for dinner. So in order to set the guests at ease, the host would take the first sip of wine.

We do the same thing today, but there's a more practical reason for this. The host, or man at the table, takes the first sip of wine simply to see if the wine has turned. If a wine has "turned" it has begun to dry out or oxidize. All wines will become corky and sour, if they are exposed to the air for a long period of time. So if the wine tastes unsatisfactory to you, send it back.



AN EASY WAY OUT.

If you still feel a little threatened by the whole situation, here's an easy way to get on top of it.

Ask the waiter which wines on the list are estate bottled.

An estate bottled wine is made only from grapes grown in vineyards under the constant supervision of the vintner.

Then ask him, of those wines, which ones come from Napa Valley.

And of those, which wines are vintage wines.

That should narrow it down to Inglenook.

Which will probably be the most expensive wine on the list, and the best.

The waiter is sure to give you some points for your selection of wine.

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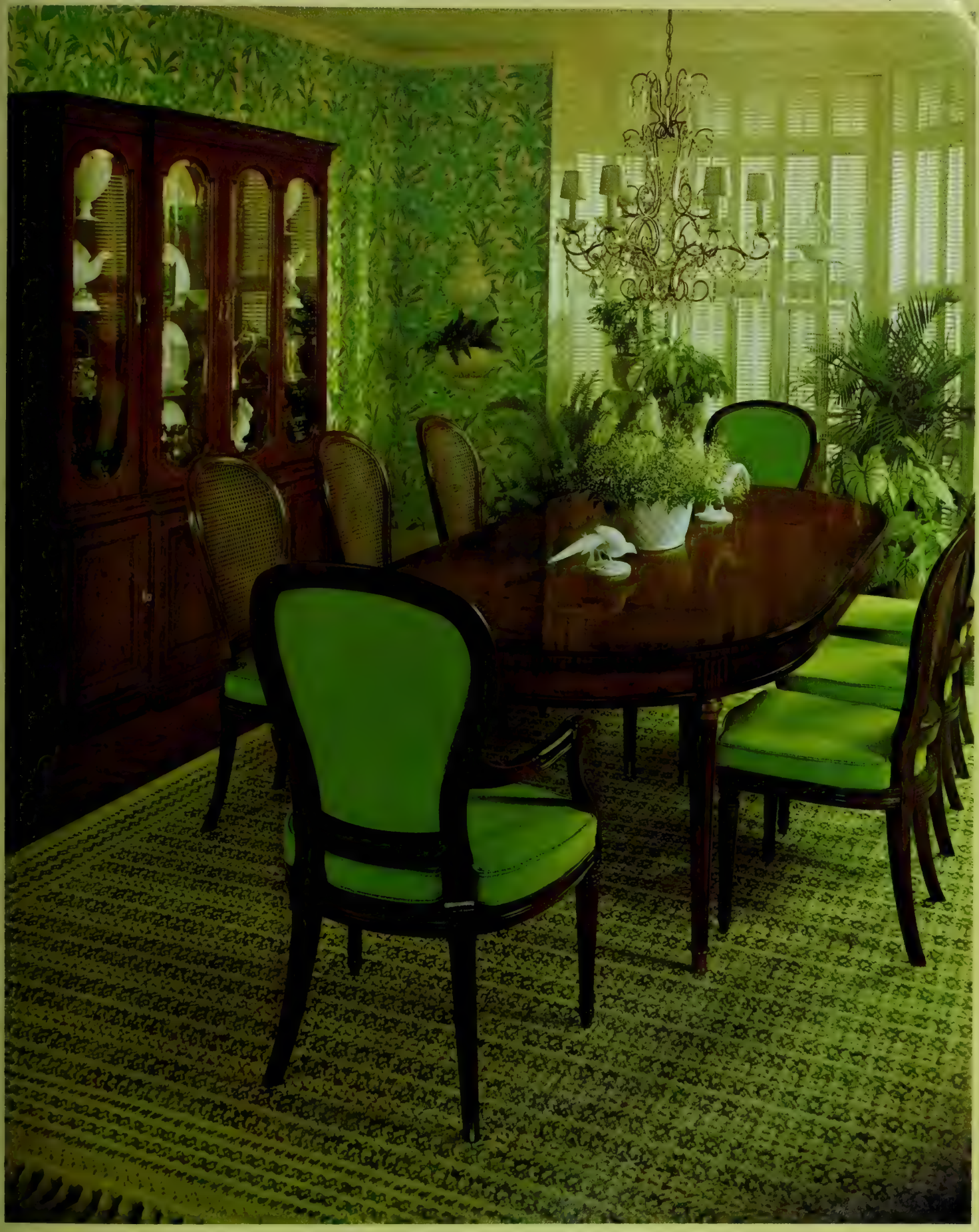
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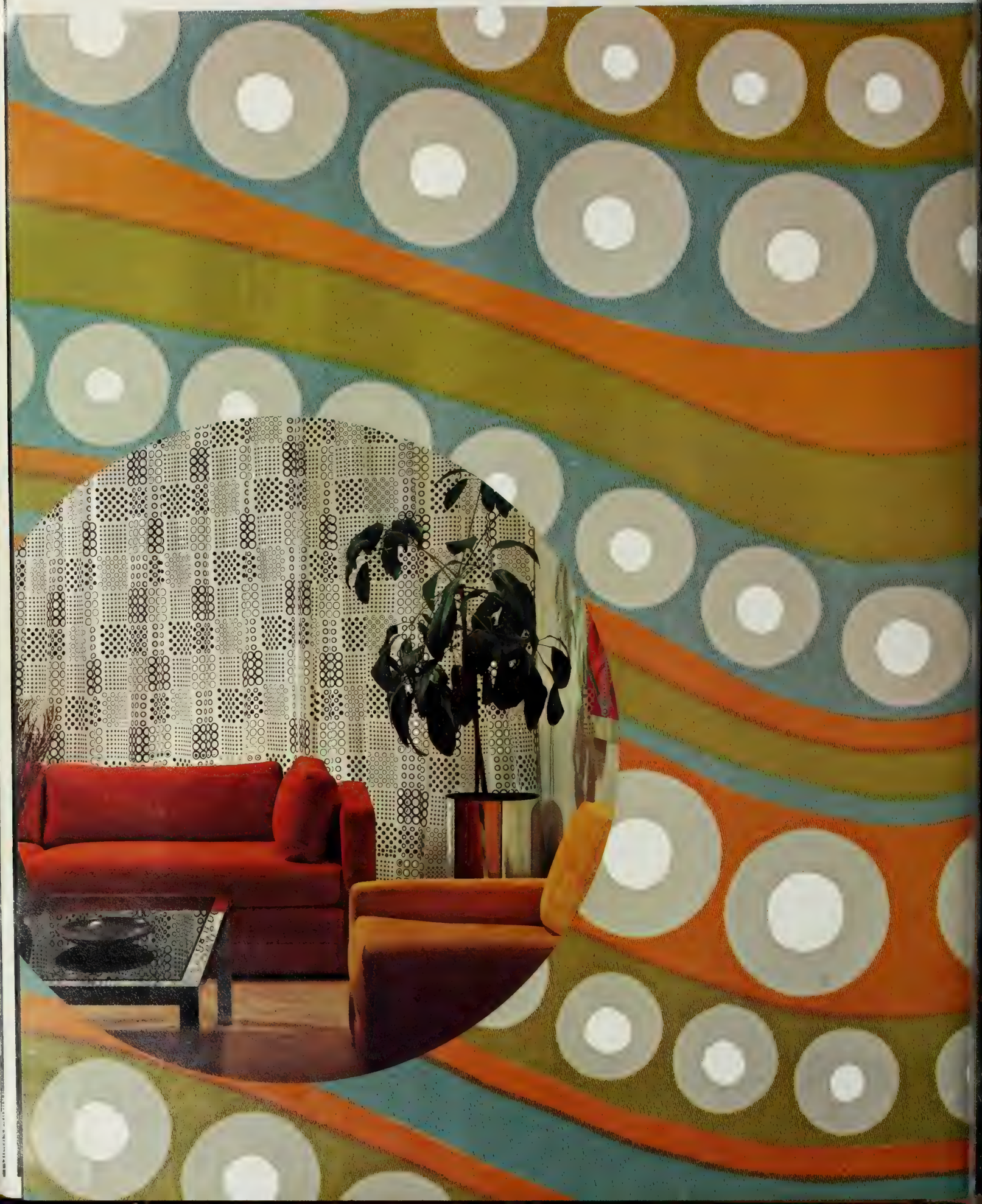
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PALM BEACH ARISTOCRAT

Architecture by John Volk
photographed by Bruce Hubbard

When John Volk arrived in Palm Beach, in 1925, Addison Mizner was building Spanish mansions and manufacturing antiques to fill them. The scene was soon to change.

Volk, born in Graz, Austria, educated at Columbia University, associated with major firms in New York, already had a patina on his diploma from designing condominiums and bronze traffic towers for Fifth Avenue. He had also helped design the French Institute in the United States, and Westchester County was dotted with Volk-designed country clubs. He was ready to stand on his own.

Palm Beach appeared to be a sound starting point. Holders of major American fortunes were eager to build family monuments which they also expected to serve as winter homes. His assessment of Palm Beach as a business base was accurate. During the past forty-five years, the seasoned architect has designed more than one thousand structures, including banks, clubs, hospitals, office

In the Living Room, a coffered ceiling hexagonal tile floor and leaded glass windows characterize the Spanish and Portugese influence. One ceiling segment was originally handcrafted in Spain, enabling the architect to create a mold to reproduce the entire design. Most of the furnishings, and the area rug were imported from Spain and Portugal.



Natural light accentuates the architectural details in this view of the Living Room. The library table, with turned legs, is a Spanish import.

buildings and residences. But the Spanish, damn-the-expense image Mizner established for Palm Beach has always been there to challenge Volk, who, when houses are counted, has really had more impact on the Palm Beach life style.

Mr. Volk relates, "When the market crashed and the Depression followed, there wasn't a client in sight who wanted to build the elaborate Spanish house. Everyone was broke. Those who weren't, didn't want to make a show of their money.

"It was a challenge for me. So I began designing British colonial houses that could be built for forty-five cents a square foot. The Spanish mansions, with their hand-wrought ceilings, grillwork and stained glass, cost about two dollars per square foot."

The practical Volk helped keep Palm Beach architecturally alive during the tough years. Then in the 1940's, an infusion of new and resurrected wealth created another boom. Volk went to Georgian because so many of his clients had become collectors of English furniture. One of his most successful Georgian designs is owned by the Nicholas duPonts. Another was originally built for Henry Ford II. It is now the residence of the George Colemans of Oklahoma, and is considered to be such a fine example of Palm Beach life-by-the-sea that Prince Bernhard, of the Netherlands, stayed with the Colemans when he visited Florida last winter. Volk has also recently renovated an original Mizner house for Enid Haupt. This gives Mrs. Haupt double prestige in Palm Beach. Very few can claim a collaboration between Mizner and Volk.

Through it all, however, one of his favorite Palm Beach homes is a Spanish mansion designed in 1929 for Florence and Harry Thomas. Volk's objective was to make his Spanish house stand out from all the Mizners in the area. He accomplished this by creating an artificial hill. This is such an effective ploy that today, when



Filigree iron gates leading into the Dining Room are combined with an antique Spanish table and tooled leather chairs trimmed with nailheads, resulting in a unified design accessorized with an antique Spanish sideboard and a pair of hand-wrought metal wall sconces.

you ask a Worth Avenue policeman to direct you there, he quickly answers, "Go down South County Road to Banyan and you can't miss it. It sits on its own hill."

While Volk was building, the Thomases roamed Spain and Portugal buying antiques. Frequently, Volk joined them, helping select tile for exteriors and interiors. A Parisian decorator served as consultant; his chief function was to see that the Thomases bought only authentic antiques. As a result of their cautious collecting, the Thomases filled their home with beautifully carved tables, tooled leather chairs, Venetian glass mirrors, Bessarabian and Alpujarra rugs, carved chests and chandeliers.

Volk says the house took five months to build and cost only $100,000 despite its six bedrooms, eleven baths, wine cellars, seven servants' rooms, four terraces and a five-car garage.

"A panel in the southwest corner of the living room ceiling is an original piece from Spain. We made a mold and turned out the remaining panels within a few days. Craftsmen were ready to work, their wages were low. No matter what we offered to pay now for work of this quality, it would not be available," says architect Volk.

The house has had only three owners. Currently, it is the property of bank president H. Loy Anderson and his wife Therese.

Seventeen years ago, when Therese was house-hunting, she told realtors she did not want an ornate Spanish house. She preferred a modern place with full air conditioning and limited quarters for servants.

One night, as the Andersons were leaving the Everglades Club, they offered a ride to an elderly couple waiting for a taxi. Their passengers, the Lamberts, lived in the house Volk had built for the Thomases. During the drive they learned it was for sale.

"When I went into the house," says Therese, "I knew it was for me. I felt I was back in New Orleans where I had spent my childhood. When I discovered it had hundreds of electrical outlets, laundry chutes, a secret pantry and many efficiency-oriented features Mizner considered superfluous, I knew I had found my house."

The Andersons converted most of the servants' quarters into suites for their four children. Although the furniture collected by the Thomases was included in the sale, Harold Masten, a Palm Beach interior designer, was asked to help select additional pieces, most of which were purchased at a Palm Beach gallery.

The Anderson place, although filled with antiques set off by leaded glass, grillwork and ornate tile, escapes a museum atmosphere. For example, the gardens, with their clusters of brilliant hibiscus and bougainvillaea, dissolve the gloom that pervades so many brooding Spanish houses. In addition, in the original design, John Volk had included a pool, which was never built. The Andersons picked up where the Thomases left off, with the pool exactly as blueprinted in 1929.

The Andersons liked the original concept of the house so much, not even the kitchens have been changed. Volk provided such adequate counter and storage space—he even built in refrigerators—that the rooms function well even in the frozen food age.

Are the Andersons ready to follow friends into condominium apartments? "Sometimes I get the urge," says Therese. "But John Volk really made this house livable. I wonder if I could miniaturize my life style to that extent. I don't think I can."



Formal gardens with brick borders and stone aggregate inserts feature a Spanish fountain trimmed in handcrafted tile. Stone columns in the arcade reflect the extension of the Spanish architectural theme and reveal a casual conversation grouping of outdoor furniture.



COLLECTING AFRICAN ART

by Labelle Prussin

The peoples of Africa have been casting, carving, modeling and engraving masks, statues, tools and utensils for several millenia; the Western world has been collecting them for centuries. It has only been in the twentieth century that the multitude of "objects" brought back from the "Dark Continent" have been accorded the respectable term of "Art." Since the collection process itself is relevant to an understanding of African art, a few comments on its history will serve as a logical introduction to collecting sub-Saharan African art.

Europe and the United States have been in close contact with the African world for many centuries—the former because of her search for gold, ivory and spices, the latter because of her heavy engagement in the Atlantic slave trade. Nevertheless, there was a general ignorance of the material cultures of Africa. Reasons were climatic, geographic, religious, economic, political.

The patterns of contact, from the late fifteenth century to the late eighteenth century, being limited to the coastlines, permitted travelers and traders small exposure to the wealth of African materials. Nevertheless, the objects brought back were of great interest, filling the curio cabinets of the Dukes of Burgundy in the fifteenth century, displayed in the cabinets of the Ulm Museum before 1600, swelling the Hanover collection, appearing on the tables of Portuguese aristocracy in the seventeenth century, and exciting the curiosity of Henry II at Dieppe.

Perhaps the most important reason for Western ignorance until recent decades lay in the development



Above, Baule beaded crown.
Harry Franklin Gallery, Beverly Hills

Luango maternity figure with twins. 11½".
Galerie Concorde, Los Angeles

Right, Baule wooden fly whisk.
Hokin Gallery, Palm Beach



of nineteenth century justifications for the slave trade. This racism paralleled increasing scientific interest in geography, ethnography and the races of mankind. Increasing nineteenth century European colonial expansion brought a growing knowledge of the African scene as well as an increased interest in African life. But the very format of that growing awareness was itself dictated by a dual concern: rationalizing Western "superiority" and "civilization" and effectively controlling new colonial empires. Political and economic competition for world markets went hand in hand with the Spencerian theory of social evolution.

Thus, the nineteenth century focus was an ethnographic focus. The various masks, statues, tools and utensils were viewed in the context of the material culture of "primitive" peoples, lower on the ladder of evolution, from the ethnocentric Western perspective. African objects which had previously been part of the "antiquities" collections in museums were reclassified and regrouped into ethnological sections. Such was the case, for example, in the three great European museums in Berlin, Paris and London. Both categories, antiquarian and ethnological, were misleading, since the displays were neither antique nor ethnographic.

Baule royal crown. 9½".
Gallery K, Los Angeles





Early in the twentieth century, French and German painters and sculptors discovered the arts of Africa, but their discovery was made within the framework of their own search for a new set of aesthetic values. These values were formally expressed in the Fauvist, Brücke and Cubist movements, and culminated in the school of modern primitivism. The inspiration, however, was exclusively that of form and style.

It is not surprising that early twentieth century primitivism was born in France and Germany; these two countries were the most active in their colonial penetration of the African interior at the turn of the century. By 1905, the French conquest of West Africa, with its accent on occupation and colonization, had been completed. French, English and German expeditions, both military and exploratory, were crisscrossing the hinterlands. Artifacts which had been slowly trickling into metropolitan France from its Senegalese foothold, swelled to a steady stream during the last decade of the nineteenth century. By 1910, African sculpture could be found behind the bar of any number of Parisian bistros.

Nevertheless, the primitivist movement served as a great stimulus, perhaps as a catalytic agent, in effecting a new perspective on African arts. What had hitherto been considered "rarities" and "curios" of material culture were now viewed in a new light by the art world.

Visual fine arts in the Western world have traditionally been classified into painting, drawing,





Upper-left, Yoruba chief on horseback with two attendants.
Gallery Nimba, Seattle

Left, Ogone wooden talking mask.
Adeon, Skokie, Illinois

Above, Bozo mask. 75".
Herbert Baker, Chicago





sculpture and architecture. Drawing and painting, in much of Africa, are inseparable from the surfaces of walls and bodies to which they are applied. The architecture of Africa consists primarily of non-permanent materials such as earth and timber. The pillars, architraves and lintels are inseparable from the building mass itself. And the decorative arts have, until recently, seldom been included in the respectable repertoire of the visual fine arts. As a result, it has been almost exclusively in the form of sculpture that the African art scene has become familiar to us.

Until the advent of the primitivist movement, realism was the popular aesthetic ideal. Furthermore, Western appreciation of African art has had to transcend the Renaissance tradition of realism. It was that perspective which accounted in part for the term "primitivism" itself, and conditioned the process of selectivity of African art pieces.



Left, Nimba wooden mask from the Baga tribe.
Galerie Concorde, Los Angeles

Above-right, 17th century Yoruba ivory mother and child. 5¾".
William Moore, Los Angeles

Right, bronze mask of the Cameroons.
Pickard Galleries, Oklahoma City
Photographed by David G. Fitzgerald



In 1897, the German ethnographer-explorer Leo Frobenius brought back to Europe a striking collection of cast brass figural sculptures from Benin, Nigeria. The Western world marveled, not so much at the superb technological skill manifested in these lost-wax castings, as at their supreme realism and naturalism. Such artistry was hardly thought possible among a "primitive" people.

It has often also been assumed that the artistic production of Africa is concentrated in the great basins of the Niger and Congo Rivers, an area bounded north and south by the Sahara and Kalahari deserts and on the east and west by the Great Lakes of East Africa and the Atlantic Ocean. The area is vast, it is true, but not fully representative of the continent's great aesthetic productivity. The assumption itself is a corollary of the limitation of African art to a single mode, that of sculpture, since that area is the region in which it is created and used more prolifically than elsewhere.

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Above, Dogon ancestral figures, 37".
Galerie Concorde, Los Angeles

Above left, mask of Songe tribe. 20".
Harry Franklin Gallery, Beverly Hills

Left, Kuba tribal wooden mask of trade cloth, beads, and cowrie shells. 10½".
Harry Franklin Gallery, Beverly Hills

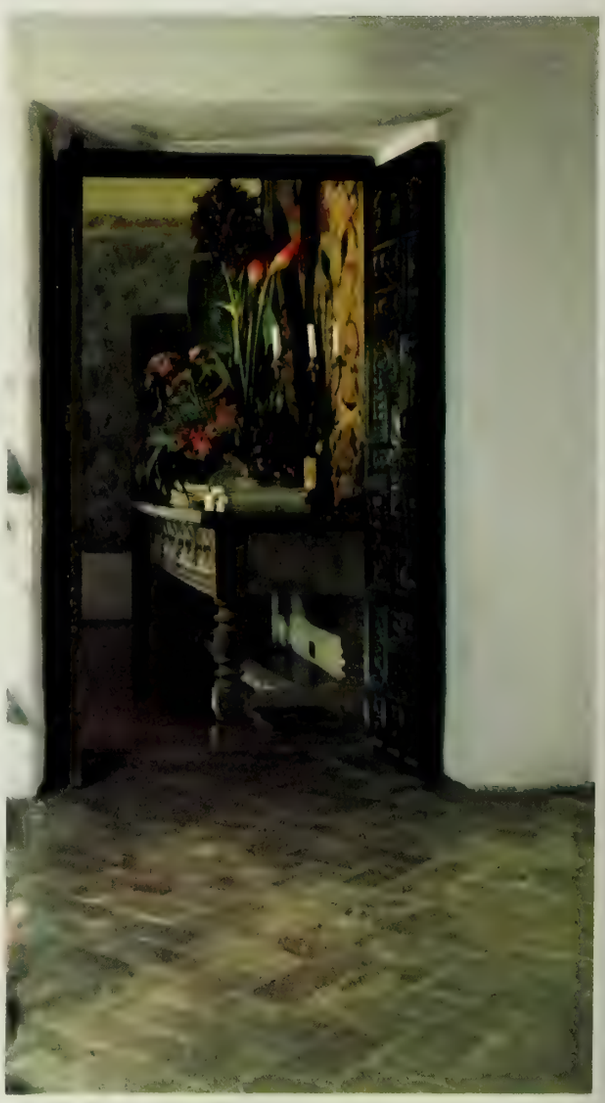
"THE CHINESE COMPOUND"

Interior Design by Burt Griffith
photographed by Jay Steffy



Designer-photographer Jay Steffy photographed the Montecito, California, residence of his friend and colleague, interior designer Burt Griffith. He describes the effect Mr. Griffith has brought about as "anti-design." When asked to express his thoughts about the total experience of the Griffith country place, Mr. Steffy wrote:

"Have you ever sat under an oak tree, listening to songbirds all day long, perhaps picking flowers, walking in the fields, watching the sun play on the leaves? Somehow that is what Burt Griffith's house is all about. It was the home of one of California's most prominent architects of the twenties and thirties, Mary Craig, who expanded the house during the fifty years she lived there. Corridors and colonnades, cubicles and closets add to its charm and architectural interest. Burt Griffith has given dimension to the house with his possessions and sense of living; the way he orchestrates a wonderful mishmash of rugs, chairs, tables and trinkets gives the house a wonderful stability and a great sense of being removed from the commonplace. Although still in his mid-twenties, Burt has surrounded himself with a world of great peace not usually found in the home of such a young occupant. He made his house a personal retreat where clichés and decorating tricks have been avoided. He has gone beyond creating merely a 'look' and has, rather, created a mood full of counterpointed references of today and yesterday. The house lies nestled in acres of beautiful grounds, gardens, lily ponds, broad expanses of green lawns, oak, eucalyptus, avocado, orange trees, jasmine and geraniums, roses and ginger, magnolia and jacaranda. He always keeps the house full of baskets, bowls, tubs of flowers. Colors are picked up in old tapestries and rugs, cushions and pillows. Silk and velvet. Pine and oak. Polish and scrubbed simplicity and elegance. The house seems filled with movement as the sun passes above, shadows change and at night fires flicker in every room."



Seventeenth-century Spanish doors from the Gallery lead into the living room. Adobe walls, brick floors and Portuguese columns with gargoyle pilasters are the predominating architectural elements which represent the theme.



The walls in the Living Room are four feet thick, and the doors, hardware and wood paneling are sixteenth- and seventeenth-century Portuguese. The nineteenth-century tapestry sets the mood for the living room, and blends with santos and a Kakiemon temple vase.



In the Dining Room, pegged wooden floors and whitewashed adobe walls create a warm background for an Oushak rug and an antique Irish hunting table surrounded by nineteenth-century Windsor chairs. English Georgian candlesticks and a Famille Rose tureen accentuate the antique imported Portuguese fireplace mantel.

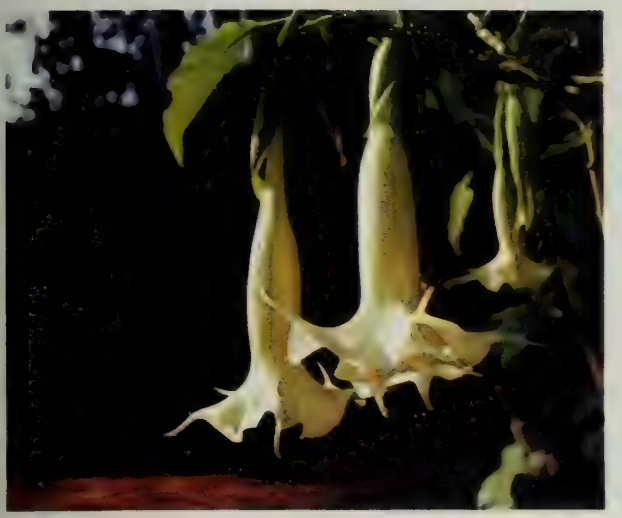


The window in the Music Room reveals a magnificent view of the splendor of eucalyptus trees and gardens.

Jay Steffy's words capture the mood. The scene is pastoral at "the Chinese compound," quite "early California." Certainly not oriental. Why, then, the name? When it was first built, in 1879, what is now the main house was a wine storage shack, part of a vast estate. In 1920, Santa Barbara architect Mary Craig and her husband bought a small part of the acreage and began adding rooms until there were ten and space until the square footage totalled 4500. Cottages for the staff were constructed on the acreage, and because the Craigs always employed Chinese help, the property became identified locally as "the Chinese compound." Today the name and the original structures remain the same. Even the unusually low ceilings, which the petite lady architect scaled down in proportion to her four-foot nine-inch height, are unchanged. Present owner Burt Griffith, six feet tall, prefers to bend going through doors rather than alter the structure and lose the uniquely intimate aura of the original. Two years ago he moved in with a number of his favorite things, some inherited and some collected on his travels, and assembled the interior with the effortless, unarranged touch Jay Steffy calls "anti-design." It all looks offhand and unplanned. But only a designer of Burt Griffith's polished taste and educated eye could make it all work. The designer says, "Anything that looks decorated is passé. It was never good at any time, just accepted."

Mobility is part of the Griffith design philosophy. He likes to move furniture at will. His only rule for placement is "comfort above all." An interior, he says, should never be so "set" that the whole room disintegrates when a chair is moved. Instead of the omnipresent coffee table he prefers small, movable chow or tea tables which he says are too often overlooked. "Tea tables especially because you don't have to bend over constantly as you do with a coffee table." Burt Griffith's concern for comfort includes this observation about chairs. "Men don't like to sit in chairs. They always put their feet up if they can. So I use either ottomans with chairs, or sofas. Personally, I like the floor. People don't really use their floors. But I would never press the point with a client."

Designer Griffith does not believe clients should be asked to accept anything they are not completely comfortable with, even if it is "right" in terms of design and taste. He summarizes succintly, "Don't ever force anything on anyone." Burt Griffith likes to be close to his clients and goes to great lengths to understand what they like and how they function. "I moved in with a family once for three weeks to find out how they really lived, not how they *said* they lived." In the course of learning about his clients, Mr. Griffith always asks their favorite color. Does he ever get a true answer? "Never. But you have to start somewhere. The *shades* they like reveal their true color responses." Designer Griffith experiments with effects in his own house where he also shows pieces to clients. "I don't like to present a Louis Seize chair in the midst of the client's old decor or when their remodeling is underway. It is so much better for them to see something beautiful in a real, flower-filled setting."



Flowers are important to Burt Griffith who keeps a small greenhouse on his grounds for growing orchids. Consistent with his design philosophy, the Griffith floral preference is for the unarranged, and his rule is simple. "Never call a florist." He specially enjoys using fragrant plants indoors. "I like anything from the garden—jasmine, agapanthus, and lots of ginger, which has a marvelous fragrance but only after it's cut."

Light is important, too. "I never use electricity in my own house. I have candles everywhere. Nothing is electrified. I even read by candlelight." And Burt Griffith has no dearth of reading material. An avid book collector, he stacks them on the floor, in bookcases, on tables, everything from first editions to seventeenth century German pornography (bought blind at auction in London when no one else bid) to current volumes. Words are worth a thousand pictures in the Chinese compound.

Nineteenth-century tapestries lined with antique French silk and a late eighteenth-century American crewel embroidery, frame the bed and form the dominant pattern in the Bedroom. The open armchair, background, covered in natural cowhide, is American Federal.



THE ARCHITECT'S PERSPECTIVE

by John C. Portman, Jr., FAIA
photographed by Alexandre Georges

For the past ten years John C. Portman, Jr., has been changing skylines from San Francisco to Philadelphia, Texas to Montreal.

And now his work will be seen abroad as well. Construction is currently in progress on an international trade mart in Brussels, a design of the avant-garde architect from Atlanta, Georgia.

With such talked-about and revolutionary achievements as Atlanta's Regency Hyatt House and Peachtree Center, Chicago's O'Hare Hyatt House and San Francisco's Embarcadero now realities, the Portman name has come to symbolize sky-piercing structures of gigantic proportions. Nonetheless, he has definite ideas about residential architecure. In fact, he believes that he developed his philosophy of architecture and design through the experience of building his own home.

Portman likes to design the interiors as well as the exteriors of his buildings. And here the key word is "space," space exploded and modulated, uncluttered by an overabundance of furnishings. He uses live plants or sculpture in spots which many would fill with extraneous items of furniture. His home and office are examples of this. In each he employed the barest minimum of furniture; paintings, sculpture and plants are plentiful but placed so as not to block the flow of space.

With such tremendous undertakings as Detroit's riverfront development and a fabulous "space-age" hotel for Atlanta just getting off the ground, the architect has little time for leisure.

His life style is simple and revolves around his family when he is not traveling. For diversion he reads. For exercise he swims in his own pool and jogs (a mile and one-half each morning). His hobbies are philosophy and collecting paintings and sculpture from the far corners of the world.

He maintains a miscellaneous file



In the Foyer, opposite, the rectilinear walls, defined by vertical scribe lines, are vividly dramatized by the curved stairway leading to the corporate office of Mr. John C. Portman.

Mr. Portman's office, inset, reveals the simplicity of line and form, and the natural elements of wood, leather-covered conference chairs and a collection of fine art and sculpture.

labeled "Great Thoughts" into which he drops notes for reference—a rough diagram on universal life, his theory of the existence of God, and a sheaf of poems, ink-blurred and indistinct, which he has jotted on cocktail napkins in bars or aboard planes while winging to distant parts of the globe.

Residential interior design, he believes, should be keyed to the architectural design of the house, forming a synthesized unit rather than a separate, ofttimes unrelated entity of its own. Architect Portman expressed his opinions candidly on residential architecture.

IS RESIDENTIAL ARCHITECTURE DYING? Residential architecture is now and always will be in a state of flux. The changing conditions of society make it so. A new life style among the young tends to forecast a change in living conditions—fewer individual houses, greater emphasis on planned communities.

ARCHITECTS Architects I have admired the most are Frank Lloyd Wright, Le Corbusier, Mies van der Rohe, Louis Kahn and Eero Saarinen. Each, in his own way, has made important contributions to architecture.

NEW MATERIALS Of all the new building materials available, plastics have the greatest potential. We have barely scratched the surface of the potential of plastic and fiberglass. However, we have a lot to learn about the old materials. We are still discovering things about the use of concrete in its natural state.

ON COMMISSIONING FINE ARCHITECTURE I feel the only way you can urge individuals to commission fine architecture is through the performance of architects. People have to want to commission fine architecture and this will only be accomplished on a broad scale through the achieve-



ments of the architects. It is important that architects broaden their base of interest and understanding related to the whole field of building.

ARCHITECTURAL RENAISSANCE The only way to bring about an architectural renaissance is through a legitimate and progressive approach to solutions required by the changing patterns of society.

DEFINITION OF ARCHITECTURE Architecture is life, dreams, aspiration, love and a form of sculpture.

VIEWS ON INDIVIDUAL HOMES The manner in which a person dresses or collects or takes unto himself certain possessions is a personal thing, an expression of his being. Obviously a home is a private affair, unlike a public building. People who are honest with themselves reflect in their homes their true personality and tastes. However, a lot of people place in their homes things they think chic or proper in the eyes of others, which are not true expressions of their own personalities.

THE INTERIOR DESIGNER AND THE ARCHITECT I don't think you can separate the interior designer from the architect. Like the works of Wright and Saarinen, the buildings and their interiors should be all one thing, not a shell on the outside with something different inside.

There are some good interior designers who understand this philosophy and relationship and can work very compatibly with the architect. The most ideal solution, obviously, is that the architect and interior designer be one and the same person.

THE HOMEOWNER AND THE ARCHITECT The best residential architecture is produced only when the owner and the architect are in complete harmony. For harmony to result it takes an open mind on both sides and faith and trust in each other. Most owners come to an

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18TH CENTURY ADOBE
Santa Fe, New Mexico

Interior Design by William Pahlmann, FAID
Architecture by William Lumpkins
Photographed by Alexandre Georges



The eighteenth-century doors with grill openings are part of the original house, once called the Juan Rodriguez adobe.

The Entrance Foyer, opposite, is also part of the original. The opening has slanting and rough walls. Hand-hewn beams dominate the architectural materials, coupled with the brick floors.



Characteristic of the Southwestern adobes of the eighteenth century, this house relates to the romantic terrain of Santa Fe, and features a brick with glazed tree planters, McGuire furniture.

"Elsewhere the sky is the roof of the world; but here the earth was the floor of the sky."
Death Comes for the Archbishop

Thus Willa Cather spoke of the wondrous landscape of New Mexico. This pungent bit of poetry could as well allude to the Santa Fe home of Mr. and Mrs. J. W. Griffith. The stars were in happy coincidence in the skies over New Mexico when the Griffiths asked designer William Pahlmann, architect William Lumpkins and landscape architect Joseph Bramlette to assist in the remodeling of their eighteenth century home and gardens. What happened is a vintage celebration of Pahlmann's wish to present "how people live, in comfort and believable surroundings," of Lumpkin's sensitive and experienced hand with ancient buildings, and Bramlette's seemingly artless disposition of natural greenery.

The project began auspiciously for the late eighteenth century adobe known in Santa Fe as the Juan Rodriguez house, a title confirmed by a bronze marker placed by the New Mexico Historical Society. The house lies just a mile from the venerable Plaza, on five acres bordering a river bottom, relaxed among five proud poplars, and against piñon-matted hills. Evidence of a mill race on the property, once called "El Molino," reveals that long ago three mills, in succession, were at work on the land: one, in the seventeenth century, with an undershot wheel; one, in the eighteenth century, with an overshot wheel; and a third in the 1880's. Imagination need not strain to link this house and land with the once considerable Santa Fe trade in sheep, wool, wine and pelts with Chihuahua far to the south, and later, after Mexican independence and the growth of American influence, with the United States, by pack animals and then wagon trains east along the old Santa Fe Trail.

Time has eroded the memory of Santa Fe as an intrepôt of three different folkways: native Indian, Mexican and American. The city was once a grindstone of inevitable cultural abrasions, persistent, often violent, sometimes bloody. Past frictions have eased into friendly understanding and mutual esteem. History warrants respect; new life asks utility and comfort. The Griffith house tenders both their due.

The house lies in the "historical zone" of Santa Fe. Restrictions, both legal and aesthetic, dictated that all portions of the original



18TH CENTURY ADOBE



The Library exemplifies the frequent blending of a variety of design styles: an oriental rug over old brick floors, a French cabinet adapted to enclose a television, a fine collection of art by some of the painters from Taos, and many eighteenth-century Spanish accessories.

house be left intact and that the character of the ancient progenitor be inherited by modern additions. Hence, the thick, slanting adobe walls of the original house continue in the new sections. Staunch beams of pine vigas, topped with aspen saplings, repeat the old ceilings. In the 1880's ancient pounded dirt floors were embellished with black, hard-burned, saltglaze bricks made by residents of the local penitentiary. More recent brick floors, materially similar, have a comparatively prosaic origin. Huge Mexican tiles and broad wood planking top other new floors. The early dirt roofs are now asphalted; new roofs are volcanic pumice covered with asphalt. Throughout restoration and additions, which now extend the old house to some fifteen rooms, nothing violated historical sanctity or aesthetic unity. The house stands on its rejuvenated property in proud tribute to the intelligent sensitivity of owners, architect, designer and landscape architect alike.

To the Santa Fe house the Griffiths brought, from Longview, Texas, most of their fine antiques and remarkable collections. The Griffiths are earnestly interested in art but do not collect the signatures of titans. Their selections have been made with knowledge and the loving attachment of true connoisseurs. In the galería and scattered throughout the house is a large collection of small paintings, mostly of the Southwest. All of the famous "Taos Ten" are represented, as are other Americans, such as Robert Henri, Peter Hurd, Peter Moran, John Sloan, William Thon, Robert Vickery.

The distant and not-so-distant past of New Mexico relives in numerous santos, bultos and retablos, a collection said to be one of the finest in private hands in Santa Fe. Hopi kachinas and large, rare and early New Mexico pots present native Indian arts. Pre-Columbian, Chinese and African sculpture, even an archaic Japanese "haniwa" pottery horse, are placed apparently at random among splendid antique French, English, Spanish, Mexican and Chinese furniture. There are also rare Chinese export porcelains and old pewter. The collections of the Griffiths are informal and refreshingly unstudied. They mirror a clarity of taste and an

In the Living Room, opposite, the design for the sofa cover was influenced by the antique Kilim rug used over plank floors. A stairway leads to the son's bedroom.

The Gallery, pages 40-41, was designed to exhibit a fine collection of santos, and paintings by a number of artists from Taos.

An early eighteenth-century Spanish niche is illuminated from a ceiling light revealing the intricate Spanish carving.









The antique Welsh dresser in the Breakfast Room displays a collection of pewter and ironstone china. The table and spindle chairs are English nineteenth century.

unclouded frankness. Since the collections were assembled with care over many years, they are woven into the spirit of their owners' family life, which is unpretentious, warm and varied.

Mrs. Griffith is prolific at needlepoint, intensely absorbed in the study and care of her antiques, "runs a tight ship" and is knowledgeable about food. Mr. Griffith is an aficionado of hunting, horses, ranching, cattle breeding and art—all equally, but not necessarily in that order. The youngsters, a boy and twin girls, delight in entertaining friends at barbeques. There are no inviolable sanctuaries; the family lives all over the house.

If, at first glance, the Griffith collections and their family life seem a patchwork of wayward enthusiasms, a more careful look reveals everywhere a hidden stamp, the hallmark of quality.

An important refraction of quality in the Griffith house is the quiet logic of color, which adroitly occurs in a syllogism of seemly and unruffled order. Color flows with reason and grace from the nature of materials. Outside, the warm buff of adobe walls rises from the earth. On the patio, sand silver furniture is upholstered in turquoise blue and brilliant yellow—colors which, in the visual spectrum, lie close to either side of the green of garden trees, plants and ground covers. Planters and pots neatly arrest the sparks of red and orange flowers.

Immaculate white door and window trim ease passage to the interior of stark white, a New Mexico tradition. Ascetic walls and soberly dark floors allow the sybaritic native brown warmth of antique furniture and doors a choice presentation. Against the still dignity of these backgrounds, the active arabesque of Oriental rugs, the glow of paintings, the polychrome santos play out their own well contained kaleidoscopes.

The Griffith house provides a climate of excellence in which a gentle blend of opposites, of cools and warms, of contrasts in delicate poise retell, in fresh dimensions, the slow and ancient legends of Santa Fe. ❦



The dominant design in Mrs. Griffith's Bedroom is the antique Portuguese bed finished in black and gold with painted scenes in medallions. To the left of the lacquered nineteenth-century corner cabinet is a Louis XVI armchair. The fabric is from Brunschwig & Fils.

Chamferred beams with corbels reflect the architectural masculinity of Mr. Griffith's Bedroom, below. A rare American marquetry chest with attached mirror has inlayed portraits of George & Martha Washington. The nineteenth-century Art Nouveau area rug, consisting of blues, butterscotch and soft greens reflect the color theme of the room.



ANTIQUE JEWELRY OF THE DIAMOND AGE

by Dr. Diane Lee Carroll

At the present moment, collecting antique jewelry can offer much to one willing to invest time as well as money in starting or enlarging a collection. The jewelry of the last two centuries, appropriately termed "the Diamond Age," has been little collected. Much of it has only recently entered the sphere of the antique in the minds of collectors, and, of the many pieces that have survived, attention has focused principally on wearable examples rather than on pieces of historical significance. Prices, therefore, have either stayed roughly comparable to those of modern pieces made of similar materials, or they have actually dipped below this level, barely matching the intrinsic worth of the materials. This is rapidly changing. In the last ten years, sixteenth century jewelry prices have doubled, and seventeenth century prices are starting to follow suit. There are signs that the prices for eighteenth century jewelry and for some types of nineteenth century jewelry will behave the same way. Unfortunately, there are few guideposts at present, and the collector is faced with a positive embarrassment of riches from which to choose. One possible approach is the historical one, useful in establishing a clear framework from which to operate.



For the jewelry collector, the Diamond Age of Europe properly starts with the travels of a seventeenth century Frenchman, Jean Baptiste Tavernier, Baron d'Aubonne and the first European known to have seen a diamond mine. He wrote a book about his adventures, *Voyages en Turquie, en Perse et aux Indes* (1679), describing, among other things, his visit to Golconda. This almost legendary city in Hyderabad, India, was then the site of extraordinarily rich diamond mines. There, Tavernier acquired the large blue gem known today as the Hope diamond. He also viewed, and sketched, the Great Mogul, a diamond that has since been lost. Returning from his trip, Tavernier sold some of the best gems he had obtained to Louis XIV, the monarch whose taste influenced all of Europe for at least two generations, until the period of the Directory.

The diamonds of India had been known in the Western world since antiquity—Pliny mentions the gem—but had had little effect on jewelry style. Shaping the rare stones posed difficulties that took long years for Western craftsmen to overcome. Diamonds are not only the hardest of stones; they possess the property of abruptly splitting along the lines of their internal crystal structure if nicked and struck a certain way. Eventually, gem cutters learned to use this property to advantage, but in the beginning there were disasters such as the one which reduced the Great Mogul from a reputed 787½ carats to a mere 280. By the middle of the seventeenth century, though, real progress was finally being made. Foremost in encouraging and subsidizing diamond cutting was Cardinal Mazarin, principal administrator under Louis XIV and owner of an outstanding collection of diamonds. In 1640, a 32-facet cut was named after him. This was only a beginning. The discovery of the diamond mines of Brazil helped make the gems more generally available, and by the end of the century a 56-facet cut had been developed by a Venetian, Vincenzo Peruzzi, that released more of the rainbow "fire" of the diamond than had any cut known previously.

When Mazarin died, he left his wonderful diamond collection, which included the Sancy diamond, to Louis XIV. The king was most partial to the glittering gems, finding them suited, as nothing else, to his Sun King image. He wore quantities of them on all formal occasions, and the members of his court followed his lead. Diamonds were incorporated into every conceivable form of personal adornment, and were sewn on garments as pearls had been in earlier ages. The popularity of diamonds gained momentum during the reign of the king's great-grandson, Louis XV, and there was considerable rivalry in their

Above, Malachite, gold and cabochon gemstone necklace, earrings, and brooch that belonged to Louis Napoleon III. Photographed by Jayrod *Citizens Jewelry, Atlanta*



Diamond tiara that belonged to Napoleon. £11,904
Christie's, Geneva

acquistion and display. In 1717, Philip, Duke of Orleans and regent during the minority of Louis XV, eclipsed all contenders by his purchase of the Pitt diamond, thereafter known as the Regent, a gem of 136 carats. In 1720, this same duke caused a sumptuary law to be passed that limited the use of diamonds to the nobility. By this time, even small objects of everyday use such as toilet articles and picture frames were being made with diamond embellishment.

The emphasis on diamonds gives eighteenth century jewelry an appearance markedly unlike all jewelry made earlier. In the sixteenth and much of the seventeenth century, fine jewelry resembled contemporary painting and sculpture carried out in miniature. Gold, gems and bright-colored enamels were used to depict scenes from the lives of saints or from pagan myths, complete with landscape and architectural elements. Other themes were portraits, fabulous beasts, ships, and compound designs that could only be understood by the extremely well-read, since they were often based upon obscure references in literature. Jewels were either part of the symbolism or added simply for decoration. On occasion, as Benvenuto Cellini, the sixteenth century goldsmith, mentions in his writings, a particularly fine gem might serve as the focus of a figured ornament and as the inspiration for its design. As a rule, however, the design came first. In the eighteenth century, the gem came first.

Precious stone jewelry of the eighteenth century is, for the greater part, simply groups of gems held in place by an absolute minimum of goldwork. The organization of the gems changes to complement constant style shifts—first to an asymmetrical rocaille (rococo), then to a naturalistic phase characterized by imitations of flowers and ribbon bows. Finally, in the last decades of the century, there is a neoclassical phase. Within these broad divisions are smaller ones, minor style changes instigated by inventive individuals and generally of short-lived popularity. There was constant competition, both to start new styles and to follow styles once established. Jewelers were kept busy resetting gems to conform to the newest mode. This was no great problem for them, since the settings were simple, but the practice destroyed many objects of historical interest. The truly fine stones led particularly active lives. The Regent, for example, was first set in a diamond and pearl bow-shaped brooch, then reset in the crown used for the coronation of Louis XV. When the king married, in 1722, the diamond became part of a necklace for his bride, Marie Leczinska. She, in turn, had it remounted as a hair ornament.

The French court and the fine workshops providing the multitude of necessities for the elegant life lived there were avidly copied in all parts of the Western world. French trained and French inspired jewelers played their part wherever there were fine gems to set, and even where there were none. In England, it was customary for the less affluent to rent gems for special occasions. These would be placed in settings that might or might not be kept for later use. Like the custom of remounting stones whenever there was a change in fashion, this was unfortunate for the modern jewelry collector.

The start of the French Revolution, in 1789, temporarily halted the Diamond Age. Social scientists of a sentimental, romantic turn of mind claim that the outbreak of the revolution was precipitated by one of the infamous ornaments of history, "the queen's necklace." The name is misleading. It was never worn by a queen, perhaps never so much as seen by one. The elaborate jewel was a combination necklace and bodice ornament containing over five hundred diamonds, many of them large. Louis XV had ordered it for his favorite, Madame du Barry, but he died before it was quite finished. The jewelers, Baszanger and Böhmer, were left without a customer for their expensive masterpiece. To their relief, a customer soon appeared, the Cardinal de Rohan, who believed he was doing a favor for the queen, Marie Antoinette. In fact, he was the dupe of the Comtesse de la Motte, leader of a group of clever scoundrels who suc-

1 Antique Victorian opal earrings.
Peacock, Chicago

2 Cameo brooch carved in Italy. Agate stone and oriental seed pearls.
Frances Klein, Beverly Hills

3 White carved jade belt buckle
Sculpture to Wear, New York

4 Mandarin jade necklace with gold clasp. Seventy-three jade beads.
Gump's, San Francisco

5 Antique English topaz quartz necklace.
Gump's, San Francisco

6 Georgian diamond shell brooch.
James Robinson, New York

7 Australian black opal cuff link box once owned by Caruso.
Richard Jones' Jeweled Fantasies, Laguna Beach

8 Georgian gold Maltese cross.
James Robinson, New York

9 Victorian gold and gemstone brooch set with pearls, emeralds and a garnet center.
S. J. Shrubsole, New York



ceeded in spiriting the necklace away to England. Though the ringleaders in the plot were captured and punished, the necklace was never recovered. Most probably it was broken up in England, and the stones sold separately.

The repercussions of the affair of "the queen's necklace" were many, though their seriousness has no doubt been overestimated. Marie Antoinette would have gone to the guillotine had the necklace never existed. One point is vital to the history of diamonds, though. When the Terror ended and the Directory was established, in 1795, diamonds went out of style, symbols of the hated and deposed aristocracy. The great diamonds of the French crown—those that were recovered after the crown jewels were stolen in 1792—went to raise money for the armies of the young republic. For a time, little jewelry of any description was worn.

Diamonds came back into favor during the First Empire, but the former lavish spirit and generous use of gigantic stones did not reappear. Josephine, true daughter of the eighteenth century in spite of her politics, took advantage of her position as empress to amass a tidy collection of diamond jewelry, which she firmly refused to hand over to her successor, Marie Louise. Others were less fortunate. The Napoleonic Wars impoverished most of Europe, and in England, particularly, created a lengthy and severe financial depression that left few able to indulge in buying diamonds. George IV was crowned with a crown that was beautifully designed—Greek crosses alternating with mixed posies of roses, thistles, and shamrocks—but set with borrowed diamonds.

Matters were little better when Victoria came to the throne in 1837. The English crown jewels had been largely dispersed and lost during the civil strife of the seventeenth century, though a few had been recovered. Perhaps making a virtue out of a necessity, Victoria's crown was set with stones whose principal value was historical and sentimental—the sapphire of Edward the Confessor, the Stuart sapphire, drop-shaped pearls that had belonged to Elizabeth I, and the ruby of the Black Prince, really a red spinel. There were diamonds too, but rather small ones. The whole crown was dismantled after being used. (A replica of the crown, with the addition of the second Star of Africa, was made for Elizabeth II.)

The second half of the nineteenth century was more prosperous. Diamonds were discovered in South Africa and intensively mined after the discovery of the Star of Africa in 1869. Diamond jewelry again was seen wherever the rich and fashionable met for ceremony or entertainment. However, in much of the jewelry made during this time, the diamonds were likely to be small in size, but massed together for the maximum amount of sparkle.

The activities of the East India Company also caused an influx of diamonds obtained from the treasures of native Indian rulers. After the sack of Lahore, the company presented Queen Victoria with the Koh-i-Nor diamond. Victoria liked fine jewelry and eventually had at her disposal jewels finer than any English queen since Elizabeth I. Among these jewels was the Timur ruby, another gift of the East India Company, in the pendant of a diamond necklace.

After the death of Albert, the Prince Consort, in 1861, Victoria showed little interest in wearing her treasures, preferring, instead, jewelry of a simpler, more sentimental variety, which will be discussed later. The real style setter of the mid-nineteenth century, where jewelry is concerned, was the Empress Eugénie, the beautiful Spanish wife of Napoleon III. What was left of the French crown jewels—some of them, the Sancy, for one, had never been redeemed—were remounted for her by Alfred Bapst, a fashionable French jeweler. At this time, the Regent was set in a cornet.

In 1887, the Third Republic decided that France no longer needed crown jewels, and disposed of practically all of them, keeping the Regent and a few

continued on page 122

1 Napoleonic bee encrusted with diamonds.
Marshall Field, Chicago

2 Victorian gold cross embellished with oval cabochon garnet and pearls.
Marshall Field, Chicago

3 Early Victorian snake necklace.
Frances Klein, Beverly Hills

4 English agate cameo oval brooch.
Marshall Field, Chicago

5 Georgian floral spray brooch.
James Robinson, New York

6 Diamond and gold butterfly brooch.
James Robinson, New York

7 Early nineteenth-century Swiss musical ornament of oriental seed pearls and enamel.
Frances Klein, Beverly Hills

8 Gold, enamel and cairngorm citrine brooch and pendant.
S. J. Shrubsole, New York

9 Victorian cabochon garnet pendant suspended from a gold woven chain.
Marshall Field, Chicago


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MANHATTAN BROWNSTONE RENOVATED

Interior Design by David Laurence Roth

Manhattan interior designer David Lawrence Roth and several fellow investors are the owners of a classic brownstone, which they have converted from a one-family dwelling into five luxurious apartments. Mr. Roth calls the building "one of the truly great houses of New York."

More important to the residents is the structure's architectural integrity within as well as without. Some brownstoners can't wait to rip apart their new acquisitions, gut them and start remodeling from the shell. Others, like Mr. Roth and his friends, want to preserve and adapt as they renovate, providing, of course, there is beauty and charm to preserve.

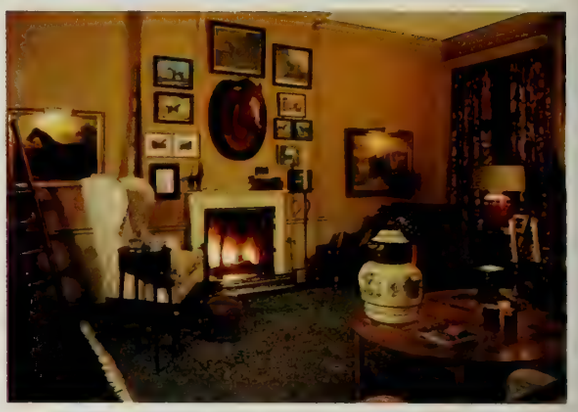
Mr. Roth knew well what this building could offer. He had lived just west of it for a long time, passing it every day, waiting for a "For Sale" sign to go up. When it did, purchase was quickly made, and the months of planning, adapting each floor to specific needs, began.

A dramatic example of the ingenious modernizing is the spacious apartment of Mr. Roth. From the confines of a tiny elevator, guests step forth into a wide, high-ceilinged corridor. Tall doorways open into every room. From this hallway vantage point the study and the adjacent diminutive card room can be seen, as well as the master bedroom, at the right. Inbetween, flanking the compact pantry and kitchen, are the marvelously large living room and a dining room of Georgian scale. So carefully thought out is the floor plan that it is never necessary to go through one room to arrive at another. And it pleased designer Roth to preserve the perfect design and functional quality of all the major rooms. The moldings, so much a part of the charm of the original, remain intact, and the wood-burning fireplaces are where they have always been. The only important restructuring was the



Living Room, above and opposite, is defined by Adam style moldings and a fine collection of eighteenth-century furniture consisting of a Chippendale open armchair, right, and a large Spanish-leg wing chair and a six gate-leg Irish breakfast table, left. "The Brooding Clown," by Vixebach, and a Cézanne watercolor represent two of the most important works of art in the Living Room.





The scheme for the Library was dictated by the eighteenth-century crewel drapery fabric and the carved American Indian, opposite page, occupying a prominent place in the library. The furniture consists predominantly of a nineteenth-century English reeded chest and eighteenth-century English Queen Anne chair with a needlepoint seat. The background colors of an antique Kerman rug complement the room.

installation of air conditioning and heating units in the ceiling of the pantry and kitchen.

The drama of Mr. Roth's interior design comes from color boldly used and unusual objects from his collections. Mr. Roth believes that an individual's response to color is emotional rather than intellectual. "People should live with colors they like." He enjoys a room which is, in his view, wildly red. "Even the moldings are painted red." Change of pace is important, too. In strict contrast to the vibrant living room is the understated and informal



By restoring all of the original architectural elements in the Dining Room, Mr. Roth's objective was to achieve a romantic environment for dining by candlelight. The splat-back Queen Anne chairs, circa 1790, and the custom yew-wood table are complemented by a rug from F. Schumacher.

In another view of the Library, opposite, burlap-covered walls provide an appropriate foil for the fine collection of horse paintings by Sartorius, Stubbs and Herring, decoratively displayed, in intimate grouping.





An English Sheraton sideboard is complemented by an Adam mirror, 1780, and collection of Rose Famille china in the Dining Room.

study with its putty-colored background and soft tobaccos and blues. In this room, especially, the personal signature of the designer is apparent. An unsmiling cigar store Indian stands in a corner, a touch of whimsy. A dark-brown horse's head is framed by a giant iron horseshoe bolted to the brick of the fireplace, a dramatic keynote to a collection of horses and their mythical cousins, the unicorns. In sculpture, paintings, prints and bibelots, horses and unicorns are scattered throughout the apartment, charming room-relating elements.

Mr. Roth has shown even greater concern for his guests than for his objects. It is readily apparent that everything in the apartment is planned to provide maximum ease. Chairs, despite their value as antiques, are to be sat upon. Tables must be large enough to serve their function. "Comfort," says Mr. Roth, "is an integral part of good design." ✾



The design elements in the Guest Room, above, reflect the skillful combination of traditional and contemporary design in furniture and decoration. The primary focal point in the guest room is the unusual assemblage of cooking molds arranged in an interesting fashion complementing the inviting atmosphere.



In the Master Bedroom, above, Mr. Roth's necessity to sleep and awake in total darkness dictated the window design and color scheme of the room. Light-proof window panels are upholstered in a Brunschwig & Fils printed fabric and trimmed in antique nailheads.

PUBLISHER'S CHICAGO CONTEMPORARY

Interior Design by William Raiser/Arthur Elrod
photographed by Alexandre Georges



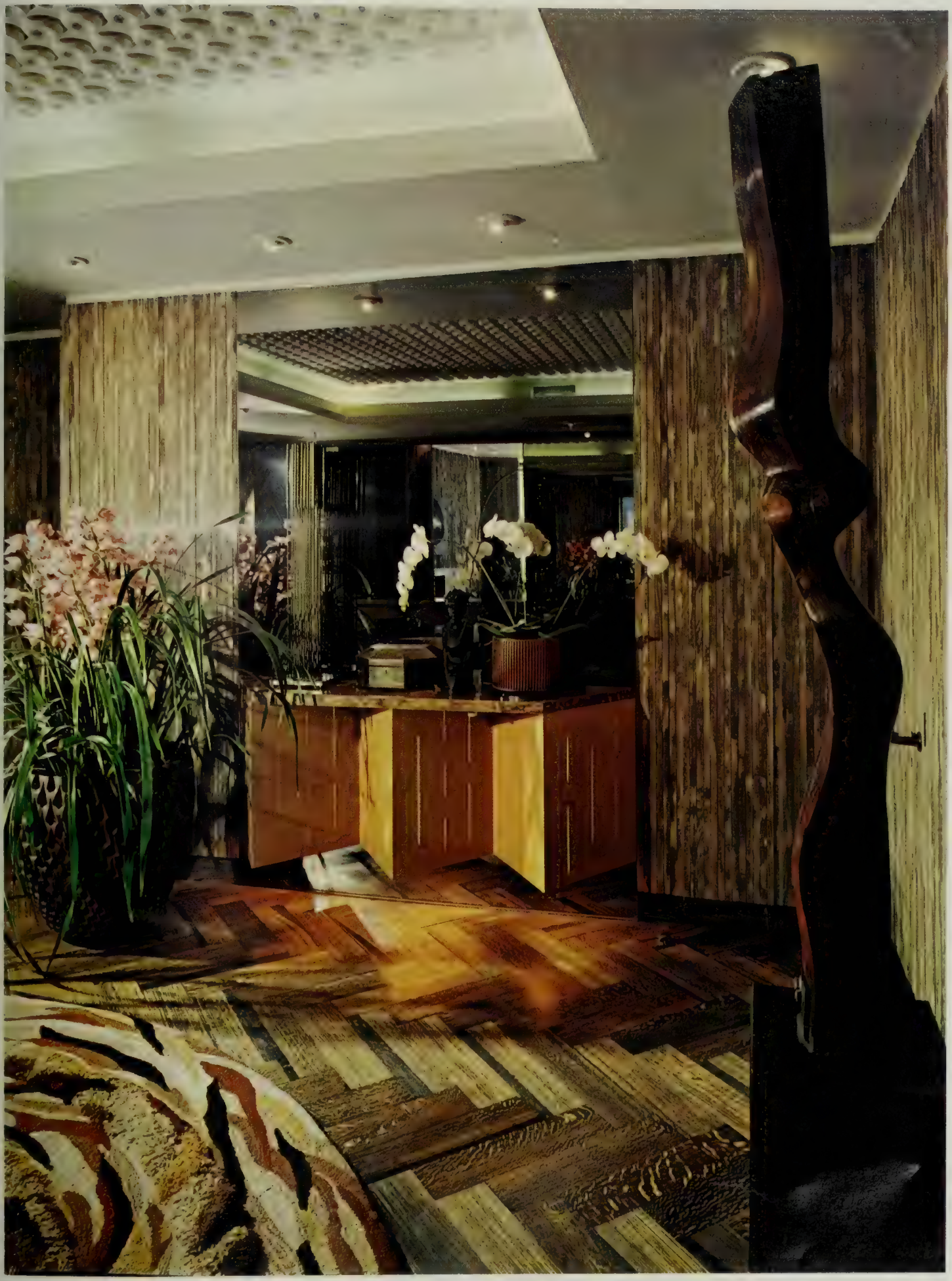
Simplicity, with a strong statement of purpose, is the theme of Mr. and Mrs. John H. Johnson's Chicago apartment, created by California-based interior designers William Raiser and Arthur Elrod.

The "ultimate residence" had gestated for more than a decade in the minds of the owners who, during that time, purchased art by

The view from the Living Room toward the entrance foyer reveals a mirrored wall and Marino Marini sculpture on a pedestal.

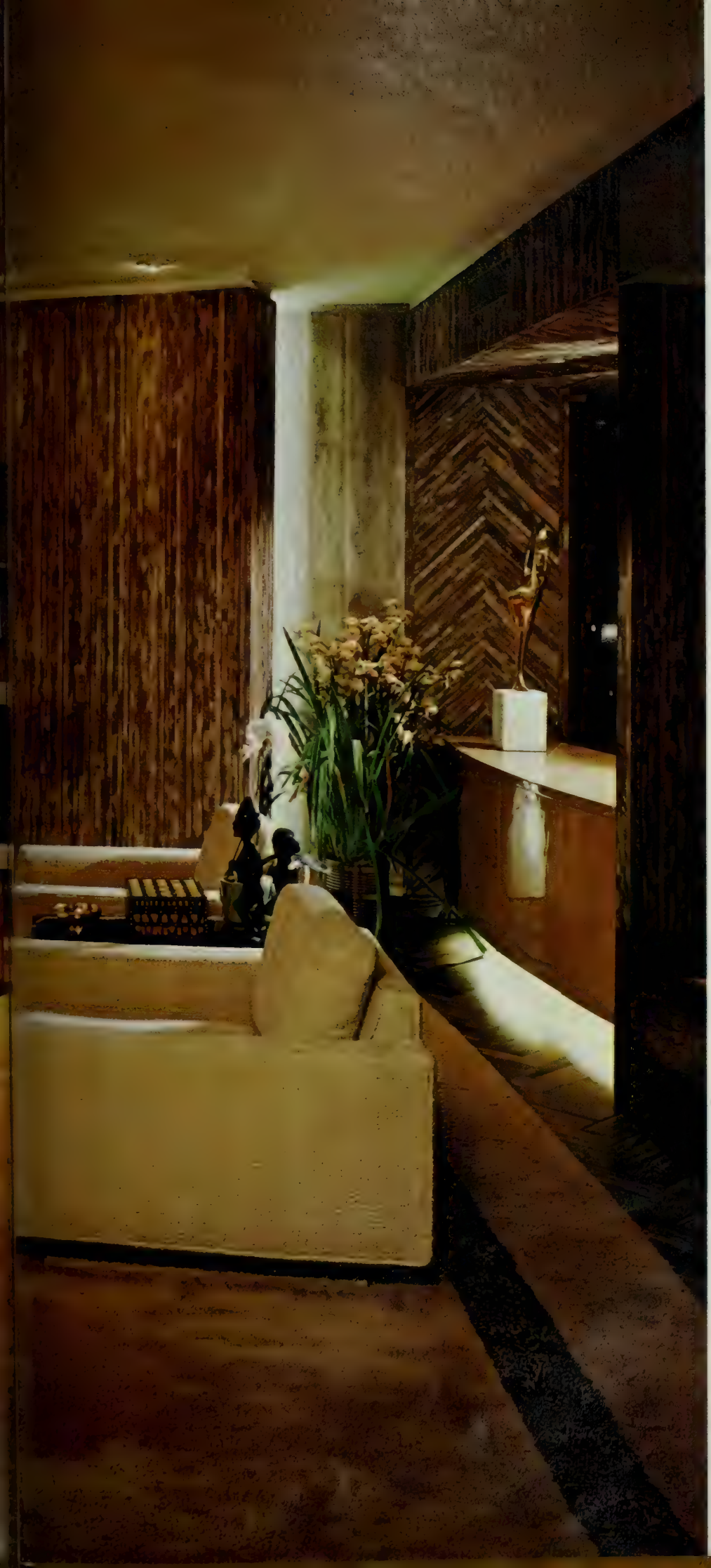
The Entrance Foyer, below, features a custom ceiling created by the designers, consisting of a series of wood circles applied to a plaster ground. The custom rug is from Edward Fields. The floating cabinet, right, separates the gallery from the living room and provides storage.





From the Entrance Foyer, herringbone parquet walnut floors contrast with the Edward Fields rug and an expressionistic sculpture.





Picasso, Chagall and Marini in anticipation of their new home.

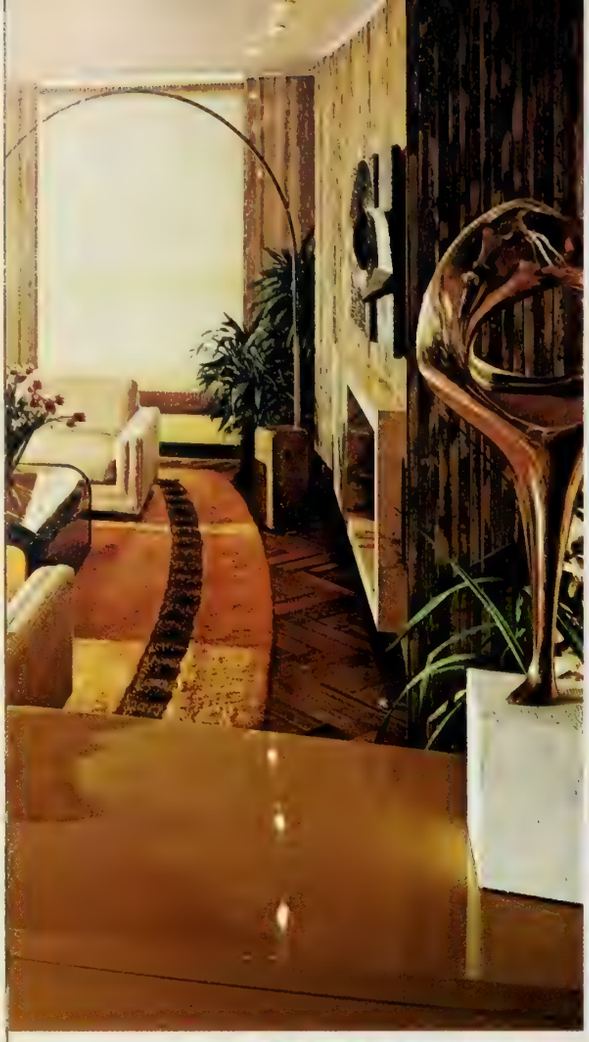
In a forty-story apartment building on Chicago's chic North Lake Shore Drive, adjacent to the Drake Hotel, the Johnsons found the space they wanted. And in Palm Springs, California, Mrs. Johnson found the interior designers who could bring life to that space.

Two apartments were made into one. Since they were mirror images of each other, everything was duplicated, so the interior was gutted and design started with the barren shell.

Although a sense of lean purity was to be implicit, the apartment had to serve multiple needs. Mr. Johnson, winner of the 1972 Publisher of the Year award, is publisher and editor of *Ebony* and other magazines. Eunice Johnson is director and producer of a traveling fashion show underwritten by *Ebony*. Although the Johnson Publishing Company recently constructed headquarters in a new high-rise office building on Chicago's South Michigan Avenue, the private residence is still a partial base for business.

The starting point was color. Mrs. Johnson, who has a serious background in interior design, says, "We informed Raiser/Elrod that we would like an apartment to complement our two complexions in tones of browns and beiges. We felt that this type of setting would be comfortable and flattering." The designers worked within that spectrum, adding

In the Living Room, opposite, the nail sculpture by Picasso, on the walnut travertine wall, denotes individuality of design in the room. The sculptured zebrawood coffee table repeats the wood wall striping. The area rug by Edward Fields provides a background for the Martin Brattrud sofa in a Robert Crowder fabric.





In another view of the Living Room, left opposite, the curve of the Edward Fields rug contrasts with formal conversation grouping and defines the curve of the wall. This is an excellent example of sculpture in interiors.

To the right of the fireplace wall in the Living Room appears a bar. Bi-fold doors close off the area.

From the Dining Room to the Living Room, below, the simplicity of a Martin Brattrud sofa in a Robert Crowder fabric contrasts with French chairs. Dining chairs are leather.







earth tones, tans and russets. In such special areas as Mr. Johnson's bedroom and bath, they shifted to bright red and gray, Mr. Johnson's long-standing favorite color combination.

Lighting received special attention as a natural extension of hue. "All their entertaining is done in the evening," explains Arthur Elrod, "and lighting is critical in creating the monochromatic background the Johnsons wanted. Throughout, it is low-voltage and can be dimmed and controlled at any level of intensity. On the arrival of guests the lighting is turned up to full brightness, then lowered for conversation. At the table it is up while dinner is being served, dimmed during dessert. When coffee is offered in the living room, the lights are low, not only for background, but to avoid the bleakness of the lake at night and, instead, to emphasize the glow of lights along the lake's Outer Drive."

Entertaining is a major factor in layout and design. The Johnsons have traveled extensively in Africa and Europe, on business and as special U.S. ambassadors. Their numerous contacts are frequently renewed in their home. The kitchen was necessarily designed only for efficiency and function. Immovable pipes between the two original kitchens were converted to a center island. Like every other inch of space in the home, the kitchen is minutely detailed. And during construction, Raiser/Elrod

The Bedroom of Mrs. Johnson, above-left, combines the elegance of a Martin Brattrud sofa, sheer undercurtains from Robert Crowder, and a Louis XV desk, with a rug by Edward Fields.

The dominant architectural material in Mrs. Johnson's Bath is the organic pattern of onyx marble applied to the bath wall and counter tops. The shell basin is from Sherle Wagner.





In Mr. Johnson's Bedroom, recessed architectural lights over the bed accentuate the orange and yellow hound's-tooth fabric of the spread and upholstered bed wall by Robert Crowder. The light caramel grass cloth walls provide an ideal foil for the stylized flame-stitch draperies from Brunschwig & Fils. The red custom carpet is by Edward Fields. The basin in the Powder Room is by Sherle Wagner.



In Linda's Bedroom, the bed wall is defined by a pair of French-headed soft yellow drapery panels by S. M. Hexter. The all-wool carpet from Edward Fields with a caramel ground is the dominant pattern in the room. Sofa with bolsters and chaise is from Martin Brattrud.

The wall- and ceiling-covering in the Kitchen, opposite, is contrasted by plain metal cabinets from St. Charles. The polished metal base stool with upholstery is by Hudson Rissman. The Breakfast Room,opposite, reveals contemporary ladder-back chairs with wicker seats.



living sculpture

Cactus as Objet d'Art

by Jack Kramer

Cactacea, that aristocratic family of dramatic plants, seems to be supplanting its more common leafy cousins in the pots and vases of modern interiors. Once relegated to the category of "desert plants," cacti were often quartered in a sandy corner of a garden and rarely became the object of interest, other than purely horticultural. Recently, however, their sculptural quality as indoor plants has been recognized.

Appearing like carved jade or marble, anointed with delicate spines and feathery coverings, these long-limbed or barrel-shaped elegant "beauties" are superior house plants, amenable where other plants may be temperamental. The cactus demands to be isolated in order to consider its singularity. It is indeed living sculpture, and whatever its place in the decor, it should be treated as such. Its essence is sculptural. As natural Brancusis, cacti add a bold thrust to modern interiors, complementing the austere lines of some architecture. How banal the ubiquitous philodendron seems beside the strong, structured look of the desert plant, and how cluttered a bunch of characterless dieffenbachia leaves appear next to the elegance of a tall cactus.

In the cactus family you will find plants as primitive in shape as the earth's contours and as sleek as today's architecture. Several cacti —*Lemaireocereus thurberi,* for example—have a candelabrum habit of growth, great spires piercing the sky. Yves Vidal, who heads Knoll International in France, has a beautiful specimen rising fifteen feet in the grand salon of his Moulin des Corbeaux outside Paris. The towering cactus dominates the room. The entire salon is designed around the plant. Flat leather cushions surround it, forming conversation corners. Vidal feels "having the cactus is like having a big Giacometti." He says the idea of a planter with seats around it has been considerably copied. Another cactus which provides a striking vertical accent is *Trichocereus spachianus.*

The many species of Echinocactus have in common their round beautiful globes of green, reticulated with precise patterns of golden spines. Massive and bold, these decorative plants appear carved from stone. They become definite design elements in a room and often indicate decor.

The large cacti command attention by their unusual shapes and plastic forms. The smaller plants are often shaped like their relatives, though their size makes them even more versatile. On coffee table or desk, in pairs to complement each other, their placement and uses are infinite.

For flowers, Epiphyllums are choice and bear magnificent orchid-type blooms, some eight inches across. Plants can grow to eight feet with scalloped, cascading branches, bright green and handsome. In hanging baskets, these plants are fine decoration.

In addition to the unique presence they add to a room, cacti are easy plants to grow, and can, if necessary, tolerate neglect and still survive. In the desert climate the plant stores what little water is available. Hence, when cultivated indoors, it will not die like ordinary plants deprived of water for a time. Basically, the desert plant prefers neglect to pampering.

Cacti succeed in a soil composed of equal parts soil and sand, and in winter, when most species rest, the plants need little if any moisture—just

Rising fifteen feet in the grand salon of Yves Vidal, the botanical sculpture dominates the room and inspires the interior theme. Photographed by P. Hinous.



enough to keep them from drying out completely. Plants should be watered about twice a month. In spring and summer, routine watering, two or three times a week, is necessary. Applying fertilizers to cacti—which is necessary with most indoor plants—is not required; it may harm rather than help plants. In addition to minimum care, most cacti are resistant to insects, a definite "plus" indoors.

Light is a prime necessity for plants, and cacti do appreciate a bright location. However, if they must be in a shady corner, artificial sources will do. Incandescent or fluorescent bulbs can provide enough illumination to sustain plants for a long time. Generally, one hundred fifty to three hundred foot-candles of light are necessary to keep cacti in good health. Place the source at least thirty inches from the plant to avoid leaf scorch. Install, if possible, a separate circuit for the lights because they must be on twelve to fourteen hours a day. Ceiling tracks with flood-type bullet or can fixtures are satisfactory.

Not every room is right for large cacti. As mentioned, the plants make a bold statement and must be included as a design element. However, where suitable, cacti have no peer in the plant world. They are unique, awe-inspiring, and will captivate an audience. They are worthy of past palaces and no doubt have been used in them.

Here is a sampling of the many fine cacti available:

Interior Accents

Carnegiea gigantea—handsome curving branches; angular and vertical.

Cereus hildmannianus—very tall; branching and columnar. Mature species stunning.

Cereus peruvianus—tree-like; big and massive. Makes a striking statement.

Cleistocactus strausii—erect plant; bold and big.

Echinocactus grusonii (golden barrel)—can grow four feet around with golden spines; dramatic and makes a bold statement. Use low round tubs.



Combined with bold patterns and art, cacti attest to the compatibility of awe-inspiring design and interject a touch of nature. Photographed by Max Eckert.

Epiphyllum (many varieties)—pendent, scalloped leaves. Breathtaking, seven- to nine-inch flowers in summer.

Euphorbia grandicornis—this one has angular, contorted ribs with brown to gray spines. A standout against a white wall.

Furcraea gigantea—rosette of shiny green, narrow, spiny leaves to seven inches. Striking.

Hylocereus undatus (night-blooming cereus)—beautiful blooms; ungainly scandent growth.

Lemaireocereus marginatus—tree-like and sculptural.

Lemaireocereus thurberi—ribbed columnar cactus; branching and growing to great heights.

Opuntia basilaris—oval pads of soft green; nearly spineless and fine rugged accent for most contemporary rooms.

Trichocereus spachianus—strong, short, columnar growth; good accent.

Tabletop

Cephalocereus palmeri (woolly torch)—woolly, furry looking plant. Makes good decoration.

Cereus senilis (old man cactus)—an oddity and a good house plant.

Chamaecereus silvestri (peanut cactus)—fine indoor subject; pretty flowers.

Coryphantha poselgeriana—different and always worthwhile. Spiny.

Echinocereus reichenbachii (lace cactus)—very handsome, lacy, colorful globe.

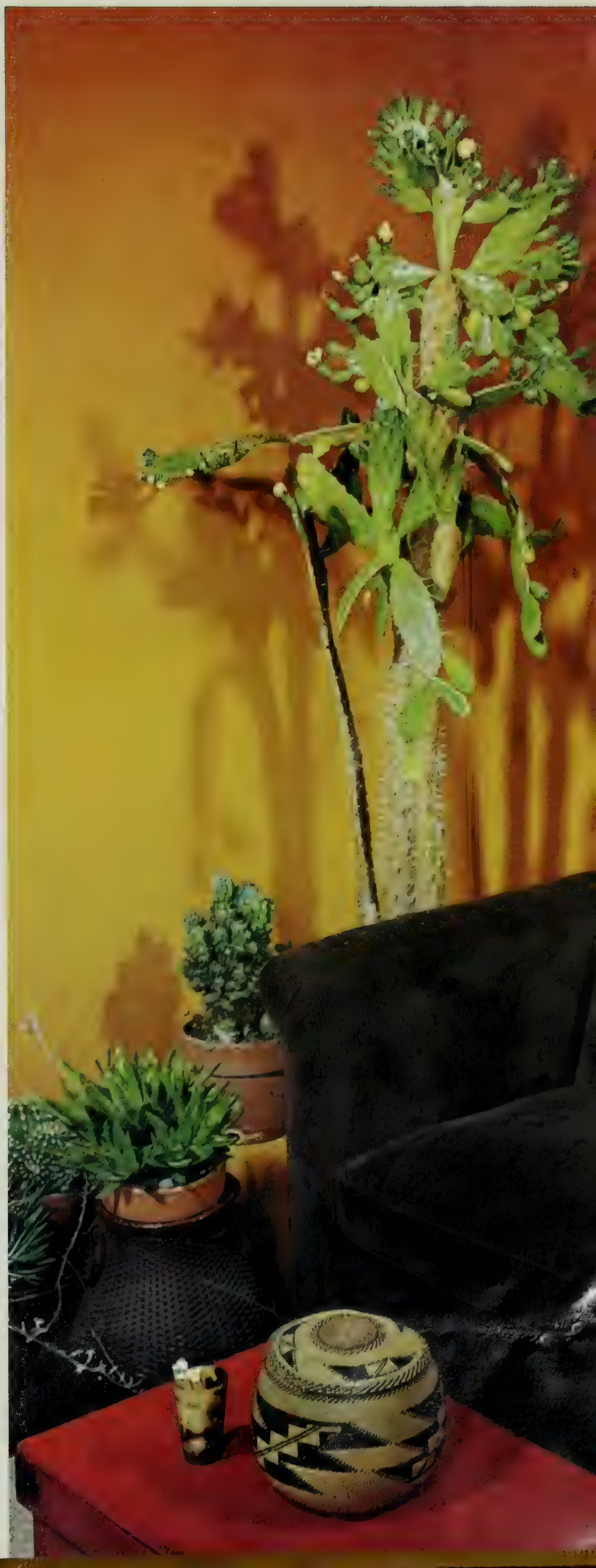
Lobivia (many species)—mainly medium-size plants with large, brightly colored flowers.

Mammillaria bocasana (powder puff cactus)—popular plant. White, silky, spiny globe.

Notocactus haselbergii (scarlet ball)—a green ball covered with golden spines; brick-red flowers.

Paradia aureispino (tom-thumb cactus)—tiny ball, but bears large flowers.

Rebutia miniscula—another small plant with large red flowers.



Tree-like, blooming, this cactus of contorted ribs and spines is an ideal decorative form to dramatize the corner of an important area. Photographed by Max Eckert.



Architectural Digest Visits

WOODY ALLEN'S PENTHOUSE

Interior Design
by Olga San Giuliano, AID

photographed
by Greg Molesworth

Woody Allen, writer, comedian, actor, producer, director and jazz musician is a master at projecting the public personality he *wants* on view. His Manhattan home is a private expression of self. The two are quite different. Anyone exposed to his celebrity image would expect his residence to be off-beat, modern, even avant-garde. But the muted mellowness of his duplex penthouse offers, instead, the easy feeling of a well-lived-in home.

Interior designer Olga San Giuliano had the sensitivity to listen to Mr. Allen, rather than talk to him. She perceived his vision of himself, then conceptualized it in design terms. Miss San Giuliano had done a previous apartment for Mr. Allen seven years ago, in silk walls and Aubusson rugs. She sensed that his taste had changed, that the same atmosphere would no longer reflect his real feelings and needs. "He is a knowledgeable, serious man, without flash, but with a fantastically correct eye," she says.

A member of the faculty of

Rarely seen in Manhattan, a garden with a pond and lush planting.

In the Living Room, above, accordion-pleated window treatments allow a maximum view of Central Park from Mr. Allen's penthouse. An American Colonial mantel is combined with a Picasso lithograph. Two sofas and a pair of lounge chairs create the main conversation grouping, set off by a painted Swiss chest in the foreground. English tavern chairs and a French urn are the primary accents.

the New York School of Interior Design, Olga San Giuliano advises her students not to put the stamp of a professional on their work, rather to express aesthetically the client's taste and interests. She followed this philosophy, so that every area of Mr. Allen's spacious yet intimate duplex is filled with his eclectic taste, ranging from Jacobean furniture to the works of German Expressionist painters.

"There is nothing drop dead about it," says the designer. "It grew in an organic way." The result is an undecorated look, built on a foundation of disciplined design and-creative insight.



A close-up of a mirror framed in carpet, located near the hall.

On the lower floor, two adjoining apartments were merged to expand the space and gain access to the terraces which wrap around both areas. This necessitated blocking the main entry door, off the elevator foyer, which led to the rear apartment. In this way, a private foyer was created for the Allen apartment.

Common walls connecting the two apartments were knocked down to create a continuous, uninterrupted area flow. Originally the rooms were cramped and warren-like. To enlarge them, partitions were razed between the foyer and living room, kitchen, servant's quarters and two tiny bedrooms. Window openings, too, were small and spotted erratically throughout the apartment, blocking sweeping views of the park and skyline. To correct this, external walls were opened and



Stenciled floors in the Dining Room provide an unusual decorative background for a fifteenth-century French butcher's table combined with custom chairs and exposed rush seats. Flanked by a pair of wing chairs, the Welsh dresser reveals a collection of English China.

floor-to-ceiling solar glass was installed, which immediately offered four-directional vistas of Central Park and Manhattan, for a floating, unconfined look.

Instead of carrying the clean-cut architectural lines into contemporary furnishings, Miss San Giuliano followed the direction of Mr. Allen's taste for warmth and informality. Each piece of furniture has its own history, carefully considered by client and designer for quality and character. They range from Welsh and classic English to American and rustic French.

Vintage woods and quiet colors deliberately play into the landscaping, creating an experience in light and shadow. The lower level of the apartment, where Mr. Allen works and entertains, is surrounded by a narrow terrace filled with blooming flowers. The upper terrace, wrapping around the master bedroom and dressing room, is a small park of plants and trees no longer to be found in New York. At some points greenery envelopes everything but a distant skyscraper's tip.

Color is critical in the San Giuliano scheme of things. She uses it to express the theme of a room. "First," she explains, "the mood is determined to be elegant, austere or intimate. Then I work out a color palette to express that ambience. Tests conducted by experimental psychologists give evidence that certain colors can affect people's sense of space and time, even their digestive tracts. Colors can make an object appear weightier or lighter, recede or advance. Color becomes an instrument."

The color theme in Mr. Allen's apartment is one of serenity and harmony with nature. "Earth tones were used, ranging from beiges and

continued on page 120



In the Master Bedroom, printed linen draperies and matching spread with canopy form the key pattern in the room. Stenciled floors, white linen wall-covering, English poster bed and a pair of Swiss tavern chairs represent the skillful combination of styles.



In the Library, the banquette, covered in a Hamadan carpet, reflects an innovative effect in the use of upholstery fabric, leather sofa, Spanish chairs trimmed in nailheads, and a coffee table modified from an old desk. In the foreground, left, is the working desk where Mr. Allen writes.



The table of the Danish Embassy elegantly contrasts the pure sobriety of modern Royal Copenhagen porcelain with the luxuriant curves of a superb Georg Jensen candelabra heavy with clusters of silver grapes. An exotic *faïence* elephant—one of a pair from the Ambassador's private collection—parades a bouquet of pink rosebuds.



The crowned cyphers on each dish remind guests of Denmark's royal family. The crystal is from the famous Kastrap and Holmegaars Glassworks. The modern silver flatware is "Grand Prix" by Kaj Bojesen.

DIPLOMATIC TABLESETTINGS

photographed by Michael Mitchell

"To maintain the dignity of his station, an Ambassador should be liberal and magnificent in manner, both discerning and deliberate; magnificence should be reflected in his train, his livery and the rest of his retinue; fastidiousness, abundance and *délicatesse* should reign at his table; he should offer many fêtes and entertainments for the Lords and Ladies of the Court where he is posted. ... A fine table provides a means of knowing what is going on, and the expense so incurred is not only honourable, but quite useful.... Good eating and drinking make good fellowship, and create a congenial... spirit."

François de Callières

Much has transpired in the realm of diplomacy since François de Callières wrote those famous lines in 1716 on *The Manner of Negotiating with the Sovereigns.* Twentieth-century envoys—both royal and republican—have little in common with the "honourable spies" of Callières' time. Some of their prerogatives have dwindled; the nuances of their action have multiplied with the increasing complexity of international relations. Masters of intrigue have ceded to masters of ceremony. Though the times change, good advice remains, and today's diplomats are still careful to follow the instructions Napoleon



A rare nineteenth-century paper, hand-printed after the original drawings of a contemporary German traveler—Johann Moritz Rugendas, serves as lush backdrop for a Brazilian Embassy luncheon. The scenes depicted are from the daily life of colonial Brazil. Set with Minton porcelain and crystal signed by Baccarat, the table is highlighted by a splendid English silver plateau filled with flowers carefully chosen by the Ambassadress.



Surrounded by the arabesques of an impressive mountain rug (opposite) woven in Morocco's Upper Atlas stands the traditional silver tea service, *de rigueur* at Moroccan Embassy dinners since mint tea is the national beverage. Comfortable couches and poofs allow the guest of Morocco to relax in a warm oriental atmosphere. The traditional round Moroccan table nevertheless sports the finest Limoges, American sterling by Towle and Lalique vases. Beside the table stands a colourful cone-shaped food-server, probably concealing a delicious cous-cous or other of the many Moroccan delicacies.

The Belgian Embassy table reflects the same warm refinement and harmonious good taste of the entire residence —exact copy of the Hotel de Charolais, an exquisite eighteenth-century townhouse on Paris's own "Embassy Row." Beneath the scintillating Val Saint Lambert crystal chandelier twelve classical settings include Belgian porcelaine de Baudour crested with the royal rampant lion, solid silver scallop plates from the Ambassador's own collection and elegant five-branch candelabra by Christofle of Paris.







The Venetian Laguna and Doge's Palace painted by Nathanian Hone look over the Irish Ambassador's elegant setting where a Murano fish also evokes the Archipelago. The white English Minton is stamped with Ireland's national emblem, the golden harp. Two magnificent antique Waterford urns stand on an Irish Hepplewhite sideboard, while fine glassware also by Waterford serves as a contemporary reminder of the crystal-maker's long history of excellence.

An ideal setting for France's high standard of table elegance and culinary art is created for a French Embassy dinner. Original Noël Coypel (1628-1707) cartoons for a series of Petit Trianon tapestries provide a mythological background to the circle of Louis XV chairs. The menu-holders are antique Limoges from the Ambassadress's own collection; the hostess added a further personal touch by writing her guests' names on fresh camellia leaves. The lilac-spread linen is by Porthault, crystal and candlesticks are Baccarat. Silver plates are in the style of Louis XIV, while the porcelain ducks are Sèvres biscuit.

once gave to an emissary he dispatched to London, "Tenez bonne table et soignez les femmes." Nowadays an ambassador may "keep a good table and flatter the women," but it is generally the ambassadress or hostess who is flattered for *her* good table.

The embassy dinner table is not only the foundation upon which a representative builds friendships for his government; it also serves as a showcase for a country's traditions of good taste and its finest products. Whether the occasion is a state dinner for twenty dignitaries or an informal luncheon for eight friends, the embassy hostess is faced with the delicate task of creating a setting which will reflect a nation's prestige, and yet transcend the icy barriers of protocol and the awesome rites of precedence. To do so she must compose the appropriate table from the embassy's official china and silver, sometimes selecting pieces from her personal collection to give special warmth or éclat to the occasion.

Once considered a diplomatic hinterland—the envoy's exile in the wilderness—Washington today ranks highest in the Gotha of capitals. Embassy receptions and dinners are centers of a brilliant social, political and cultural whirl where standards of elegance are high and competition keen. A torrent of embossed Bristols flows from some one hundred twenty different delegations on Embassy Row. ("Embassy" in Washington refers to the ambassador's residence, while the actual embassy offices are termed "chanceries.")

Architectural Digest invited a few countries to share their formal table-fashions with us as a refreshing recognition of the classic settings too seldom seen today. Although centuries of European custom and etiquette have formed the relatively rigid canons of diplomatic tablesettings, each of those shown reflects an ambassadress's personal taste and interpretation of her country's finest table tradition. This presentation is a reminder to us that tradition and timeless design will always enjoy a distinguished and cherished place in world society.

NEW YORK CITY
Pied-à-Terre

Interior Design by Clyde Rich
photographed by John Naar

A New York City penthouse apartment in the East is "pied-à-terre" for a young investment banker and his wife on their frequent visits to the city and for entertaining out-of-town friends and business associates.

Owners Allegra and Douglas Campbell wanted a spacious apartment, "rich, handsome and something to remember." The older, Tudor-style building posed the uncompromising and familiar challenge, "small and tall." Designer-architect Clyde Rich tackled the dilemma directly, melding the owners' wishes with the stubborn demands of cramped, high space. Color, contemporary materials and use of the laws of optics produced, without structural changes, space where there was none. Excellence of design won for this apartment Honorable Mention in the 1971 Hexter Award Program for Outstanding Interior.

Color was put to work to reshape the awkward proportions of the apartment: marigold acrylic carpeting runs underfoot throughout, which, by unifying, seems to extend space; on some walls full mirrors give an illusion of distance; on other walls, dark, richly brown



The doorway, illuminated by a neon light in the Hall, opposite, frames the arch leading into the living room. Special lighting, provided by illuminated furniture, reveals a custom curved sofa and the art of Frank Stella in this view of the Living Room. Candlesticks and pleated window shades complement the design.



velvet pushes them outward; dark brown pulls down the ceilings.

With attention-demanding backgrounds quieted, another problem remained. How to make room for many guests without cluttering narrow space with a jungle of furniture?

Practical logic and the need for unity prompted the design of a built-in, continuous seating platform that edges around the main room. Of suede-finished Formica, dark brown as the walls, it is comforted with cushions of brown washable suede and sparkled with multicolored pillows. Thus the seating platform airily skips the prospect of many chairs to be left idle most of the time. At the dining end of the main room the seating platform, doubling as a banquette, corners around a triangular lime green table which in turn doubles for serving or dining. Twin plexiglass chairs attend the table, almost invisibly.

Dark brown velvet walls and shutters again optically enlarge the small bedroom. A king-size bed floats in the center of the room, berthed at the head and along one side by a unit containing drawers, a desk and storage. Lime green brightens the checkered bedspread and the Formica storage unit.



A close-up of the custom-designed coffee table in the Living Room, opposite, dominates the mood and illustrates the unusual lighting effects consistent throughout the interior design, opposite.

An illuminated ceiling in the Kitchen, above, amplifies the decorative tile space.

The over-scaled painting by Larry Zox and mobile by Gary Unger represent the primary art in the Bedroom, right. Shutter doors reveal an inviting terrace.



Throughout the apartment illumination and movement work together as sculpture as well as practical fixtures. White neon light traces the entry arch; an orange neon circle orbits above the dining table; a luminous panel vivifies a pedestal. The main room focuses on a huge, circular coffee table, a shell of clear plexiglass rods within which slowly rotates a four-colored propeller of neon. The light show is cheerfully alive, eye-compelling. Other light sources bridge the gap between fixture and sculpture: milk white cumulus lamps, pot lamps, clustered ball lamps.

Motion and change, both real and suggested, show many aspects in decorative appointments. A mobile undulates as a canopy above the bed; an antique thermometer rises and falls in the entry; a centipede kite trails against the bathroom ceiling; Indian kites soar on the bedroom walls. Paintings in the apartment are as smoothly regulated as clocks, linear, predictable.

In this apartment the intertwining of space/time relations, accomplished with such "sweet reasonableness," subtly suggests deep concern for up-to-date design concepts with which some wrestle, and at which all wonder. ✾

BOSCOBEL

The Dyckman-Cruger House
Garrison-on-Hudson, New York

Interior Design by William C. Kennedy/Benjamin F. Garber
photographed by Frank Moscati







The Directoire Aubusson area rug in the Music Room yields the dominant pattern dictating the interior design color theme. Antique Louis XVI painted bergères harmoniously blend with an English Regency gilded and ebonized harp by J. Erat, London.

Boscobel is unrivaled in its beauty. And the saga of its salvation from destruction is as remarkable as its impeccable restoration.

Villa Boscobel has an unusually stylish and advanced design for a Hudson River Valley house of its time. Begun in 1805, in Westchester County, the structure is exemplary of the best Adam style in England. This style, save for the works of Bulfinch about Boston, and a few other exceptions, saw little employment in America. It was perhaps too elegant and British for the new country seeking its own individuality, for soon, under Jefferson's influence, the heavy neoclassicism he championed was to become the nation's first official architectural style.

States Morris Dyckman, Esq., builder of Boscobel, having served in the British Army, found it expedient to journey to England for an extended visit during those turbulent first years of the Republic. Fortunately, his stay also provided an education in the architectural fashion of the time. Boscobel, with the lightness of its facade, two-storied portico, articulated wall surfaces and vast (for their time) window areas, attests to Dyckman's grasp of not only neoclassical decorative devices, but more importantly, the proportions and airy mass of the Adam style.

The charming name he gave his fine manor house probably came from his visit to England, too, where there was



The main furniture design elements in the Dining Room consist of a Sheraton mahogany table, shield-back Hepplewhite dining chairs and a Hepplewhite inlaid mahogany china cabinet. The fine Rougemont damask draperies were reproduced by Brunschwig & Fils.



Elizabeth Dyckman's Room reflects the fine design elements of eighteenth-century English Hepplewhite furniture, American Colonial poster bed and an antique Dutch writing desk. The rug is a Louis XVI Aubusson beige filled with fan medallions enclosed by flowers.



"The Tree of Life" draperies reproduced by Brunschwig & Fils and the nineteenth-century needlepoint rug are the main patterns in the Ashlar Bedroom. A portrait of Mrs Dyckman appears over the mantel.

a country estate in Shropshire named Boscobel, from the Italian "bosco bello," beautiful woods.

It remains unclear how much of the imaginative interpretation of architectural style can be attributed to Dyckman's cousin, William Vermilye, an experienced builder in New York. But it was Vermilye who collaborated and finally completed Boscobel after death claimed Dyckman in 1806. Dyckman's widow, Elizabeth, and their son Peter moved into the manor in 1807, beginning the occupancy of Boscobel by a single family for a century. It was Peter's daughter Eliza who married John Peach Cruger, giving the house its second name, the Dyckman-Cruger house.

The family estate became a public park in the 1920's and precarious times began for Boscobel. After nearly twenty years of standing empty, the "derelict" was marked for demolition in 1940. After a hiatus, during the Second World War, the property passed into the hands of the Veterans Administration. By the mid-fifties, increasing maintenance costs caused the house to be sold to a wrecking company as "surplus property" for for the ignominious sum of $35.

This imminent destruction galvanized defenders into forming Boscobel Restoration Incorporated. This was not a time when it was popular, as it is now, to take pride in American architecture and pay for its preservation. Through numerous grants and gifts, funds were collected to buy the structure, dismantle it, and store it in pieces until a site could be found.

Mrs. Dewitt Wallace, co-founder, along with her husband, of *Reader's Digest,* must be called the guardian angel of Boscobel for her generosity and keenness toward the project. With luck and adequate funds, it was not long before a truly idyllic setting was found: thirty-six acres at Garrison-on-Hudson in the highlands, two hundred feet above the Hudson River, with an unparalleled vista down the valley, across to West Point and south to Bear Mountain. Reconstruction and restoration began in 1957.

Once the structure was rebuilt and the interior wood detailing replaced, completion was still a vast project. With equal care and professionalism, the furnishing of the interior began. Rare and high-style pieces like those originally in the Dyckmans' home were located one by one. Brunschwig & Fils re-created fabrics of the period for upholstery and draperies. The restoration remains unsurpassed.

As one steps into the large entry hall and senses the loving this house has received, there is the distinct feel of being in the Dyckmans' family home as a special treat, at some time when they are all out for a ride in their carriage—the fresh flowers in every room, immaculately polished silver, the music room, children's





An English eighteenth-century partners desk with a tambour end dominates the furniture design in the Library. Unusual accessories of the period consist of a terrestrial globe on a Sheraton stand, agrometer and antique spirit level by Frankham, London. The Drawing Room, opposite, reveals an English Georgian architectural style combined with Sheraton and Hepplewhite furniture. Adam draperies are from Brunschwig & Fils.

toys in the nursery, as though the house were reliving that time when Boscobel was new.

The semielliptical arches of the entry hall, continued in the gentle curve of the stair railing as it parts before the palladian windowed landing, give way, on the right, to the music room. The portrait of States Morris Dyckman, in its original gilt wood frame, is attributed to John Trumbull. He gazes at a room of rare early American Federal pieces, a demi-lune commode by Thomas Seymour and a pair of carved side chairs by Duncan Phyfe, all in mahogany and dated about 1810. English and French pieces complete the finely drawn elegance of this room, set off by its Aubusson rug of the Directoire period and a rare Clementi piano.

Through a connecting archway, with its fine lunette window, one enters the drawing room. Sheraton and Hepplewhite furnishings complete the airy gracefulness of this room. The swag motif from the backs of painted satinwood armchairs, side chairs, and the cresting rail of the sofa from Slover and Taylor of New York, is echoed in the swag draperies of fabric reproducing Adam urn lamps. Over the large mantel, an Adam-inspired mirror of carved and gilded wood hangs ornamented with griffins, caryatids, urns and rinceaux, acanthus leaves and swags. The delicate curved swag motif is found in the Regency wall lights which arabesque gracefully in gilt. All this, along with fresh flowers of the season, confirms the feeling that this is a loved and living house.

Across the entry hall is the dining room. The Sheraton pedestal table and American Hepplewhite chairs establish the comfortable elegance of this room where silver, china and crystal of the period evoke thoughts of the refined and gentle art of conversation which must have thrived here. The George III Waterford eight-light chandelier completes the picture.

On the upper floors are the bedrooms and the library, each lovingly attended and elegantly appointed.

Boscobel is the fulfillment of one man's dream—a fine house beside a broad river, a house to honor a man's ancestors and harbor his progeny. And, we must add, a tribute to the vision of all those who worked to save Boscobel, an ideal restoration of a magnificent home. ❦



NEW LOOK FOR CHANDLER RESIDENCE

Interior Design by Leonard Stanley
photographed by James Chen

When Mr. and Mrs. Norman Chandler decided it was time to refurbish their house in an old, well established area of Los Angeles, Dorothy Chandler immediately called upon interior designer Leonard Stanley. The driving force behind the creation of the Music Center, which revitalized downtown Los Angeles, Mrs. Chandler had worked closely with Mr. Stanley on the interiors of the cultural complex. Rapport and mutual respect grew apace as the two individualists collaborated. Leonard Stanley speaks of Mrs. Chandler with the admiration only another designer can really understand, "She never changed her mind after making a decision."



The Music Room, left, represents some of the finest examples of furniture and boiserie paneling. A framed eighteenth-century paper flanks the antique Venetian doors leading to the loggia beyond. Louis XV chairs with period tables are dramatized by an Aubusson rug.

In the Library, above, the design elements are English combined with luxurious upholstered pieces and a Picasso over the mantel.



The predominant element in the Loggia is a mural applied to a curved travertine wall. Eighteenth-century Venetian mirror over a console contrasts a stone capitol table base.



In another view of the Loggia, marbleized trompe l'oeil columns contrasted by Austrian curtains revealing verdant gardens beyond, amplify the architecture and interiors.

Norman Chandler, of course, is Chairman of the Executive Committee of the Times-Mirror Company. Dorothy B. Chandler is Assistant to the Chairman of the Board. Obviously, their days are filled with fast-paced activity. Mrs. Chandler felt strongly about the importance of preserving a serene atmosphere in her home. She wanted to refresh the interiors with a new look and yet retain many of her favorite things. She knew Leonard Stanley would create a cosmetic lift for the entire house without changing its traditional character. Although Mr. Stanley's personal preferences run to eventful, object-filled interiors and an iconoclastic treatment, integrity came first—his objective was to create an ambience that reflected the Chandlers, not himself.

Mr. Stanley articulates this view: "I don't like anything that looks decorated, anything identifiable as the work of a designer. If my personality dominates the work, it is not successful." And if the client doesn't have a strong sense of personal identity? "It's true. Sometimes there really isn't much personality to *reflect*. I've been fortunate. The Chandlers and other clients are all very individualistic. But many designers have to dig to find any client personality or taste."

What is taste? "You cannot define it but everyone thinks they have it." Mr. Stanley agrees with us that many people believe the *appreciation* of good design is a credential for *creating* design. Not so.

Designer Stanley's rejection of trends is readily visible in his work. "I don't believe in rushing out to buy a fabric or anything else that's 'in' at the moment. It's costly to decorate today and wasteful to think of re-doing your house to keep up with trends. Most good things have a timeless quality, whether beach house or castle."

Although not quite a castle, the Chandler residence, built in 1913, is huge, the grand style of the early 1900's. "Mrs. Chandler makes it function today as it was meant to, with a butler, an upstairs maid and all that. There is a spacious room for china and silver, an enormous kitchen which



A view of the Exterior gardens and architectural enclosure with iron gates.

the staff really needs for all the entertaining. Dignitaries come from all over the world to visit the Chandlers' residence. People called it 'White House West' long before the Nixons bought their place in San Clemente."

The Chandlers' home serves as personal and business headquarters during the week. A pool-side cottage, "the club," is an annex to Mrs. Chandler's office at the Los Angeles Times and hub of much of her civic and charitable work. Working days begin with a swim; then Dorothy Chandler, who recently celebrated her fiftieth wedding anniversary, varooms off in a small red sportscar, leaving the conservatively colored Rolls Royce for her husband. Most weekends find the Chandlers in a small beach community south of Los Angeles where they relax completely in a trailer the size of a small house. They also travel extensively, and recently returned from a Royal Viking Star cruise to Norway and Sweden.

Dorothy Chandler and Leonard Stanley found themselves sympatico on another subject. It came up when the designer was asked for his comments on the revival of twenties and thirties furniture. Mr. Stanley replied, "It's interesting as a phase. There are certain things that I like. But you can take anything from any period and mix it with anything else—as long as it's quality." Quality is the uncommon denominator. And a contributing factor in the rapport between Mrs. Chandler and Mr. Stanley. As he puts it, "The lady understands the importance of quality in life." ❀



The formality of the Dining Room is reflected by the magnificence of white silk taffeta tie-back draperies and elegance of Louis XV furniture combined with Savonnerie rug..



An eighteenth-century screen, a Venetian table, above, in the Master Bedroom add a decorative dimension to the room. Fabric on the chaise and striped chairs are Brunschwig & Fils. On the opposite page, the Guest Bedroom represents English formality and the achievement of drama by the use of fabric by Brunschwig & Fils. The chandelier is Victorian.



PRODUCT DIRECTORY

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"THE CHINESE COMPOUND"
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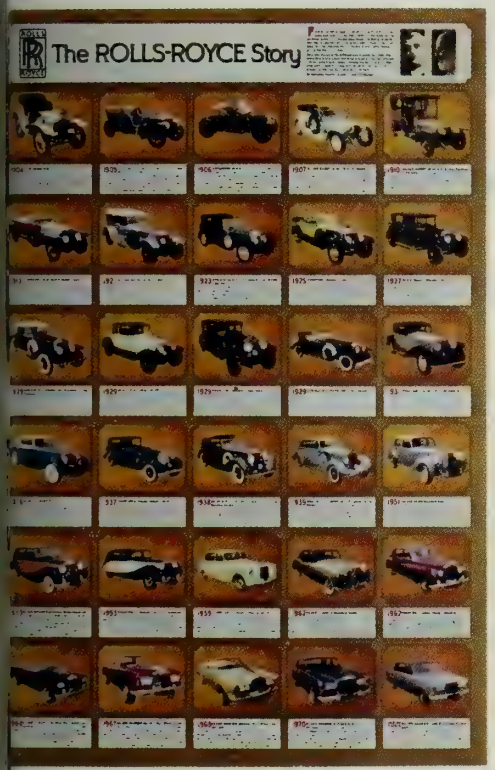
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PRODUCT DIRECTORY *continued from page 96*

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Pages 64-67

ARCHITECTURAL DIGEST VISITS WOODY ALLEN'S PENTHOUSE

LIVING ROOM: Sofa fabric; *Clarence House.* Drapery fabric; *Isabel Scott.* Swiss chest and desk; *Samuel Fields.*

DINING ROOM: Antique French dining table; *Pierre Deux.* Antique Welsh dresser; *Ashley Kent.*

BEDROOM: Tables; *E. C. Putting & Pierre Deux.* Area rug; *Stark.* Painted and stenciled floors; *Patterson, Flynn & Johnson.*

Pages 74-77

NEW YORK CITY PIED-A-TERRE

ENTRY HALL: Wall-covering; *Connaissance.* Carpet; *Treganowan.* Antique thermometer; *Entropy Designs.*

LIVING ROOM: Custom sofa; *Meredith Designs.* Sofa fabric; *La France.* Custom coffee table; *Rudi Stern.* Mirrors; *Jack Morris.* Carpet; *Treganowan.* Lamp; *Neal Small.* Window shades; *Bronx Window Shade.* Cumulus table lamp; *Koch & Lowy.* Custom neon circle in dining area; *Rudi Stern.* Lighted pedestal; *Gary Strutin.* Venetian table lamp; *Koch & Lowy.* Plexiglass accessories; *Lucidity.*

BEDROOM: Custom bed unit; *Meredith Designs.* Director's chair; *Jensen Lewis.* Pedestal table; *Work Bench.* Painting; *Larry Zox.* Mobile; *Gary Unger.* Carpet; *Treganowan.* Bedspread fabric; *Connaissance.* Floor lamp; *Neal Small.* Table lamp; *Koch & Lowy.* Columbo pot lamp; *Kovacs.*

Pages 78-85

BOSCOBEL

DINING ROOM: Rougemont damask drapery fabric; *Brunschwig & Fils.*

ELIZABETH DYCKMAN'S BEDROOM: Canopy and drapery fabric; *Brunschwig & Fils.*

ASHLAR BEDROOM: Curtain fabric; *Brunschwig & Fils.*

DRAWING ROOM: Early Federal sofa; *Slover & Taylor.* Curtain fabric; *Brunschwig & Fils.*

LIBRARY: Curtain fabric; *Brunschwig & Fils.*

Pages 86-91

NEW LOOK FOR CHANDLER RESIDENCE

MUSIC ROOM: Fabric for French chairs; *Scalamandrè.*

LIBRARY: All-wool carpeting; *V'Soske.* Fabric for English chairs; *Scalamandrè.* Sofa and lounge chair fabric; *Brunschwig & Fils.* Curtain fabric; *Maria Kipp.*

LOGGIA: Austrian curtain fabric; *Scalamandrè.*

DINING ROOM: Dining chair and drapery fabric; *Scalamandrè.*

MASTER BEDROOM: All-wool carpet; *V'Soske.* Fabrics for chaise and chairs; *Brunschwig & Fils.* Drapery fabric; *Scalamandrè.*

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PEOPLE ARE THE ISSUE

You have been generous with your praise for our September/October 1972 issue, and as we close the issue you are now reading, we are still receiving interesting mail we wish could have been included in our new feature, "Letters To The Editors" page 6. We look forward to your comments on this and all future editions of *Architectural Digest.*

Of course, we hope you have enjoyed this issue very much. However, we can state unequivocally that the next issue — the first of 1973 — will be a collector's edition which you will want to keep for many years. The magnificence of the late Coco Chanel's tiny jewel-box apartment above her Paris salon is pure drama. However, we will, as always, wait hopefully for your applause.

PALM BEACH ARISTOCRAT Page 16

One of the most celebrated architects in the Florida region, John Volk has maintained a design practice spanning a period of over forty years in the communities of Miami and Palm Beach, including residential, commercial and industrial projects.

Some of his more recent accomplishments include the residences of Nicholas duPont; William Paley, Chairman of the Board of the National Broadcasting Company; and Michael Phipps, one of Florida's leading land developers. In addition to designing residences for prominent families, Mr. Volk was responsible for the design of the Florida State Capitol and the Paley County Pavilion for the Crippled Children's Society.

"THE CHINESE COMPOUND" Page 28

Burt Griffith, the young designer who won the cover of this issue, making his first appearance in a national magazine, credits maestro William Chidester, with whom he worked for several years, for his classical education in interior design.

Although still in his twenties, Mr. Griffith is as solidly grounded as his work. He tends to listen rather than talk, and lives rather contemplatively between visits to clients in various parts of the country. We flatly predict an important future for Mr. Griffith.

THE ARCHITECT'S PERSPECTIVE Page 32

Speaking decisively about his design philosophy, John C. Portman, Jr., believes in man and his comfort and convenience, but also in his sense of aesthetics. "You can only reach people through their five senses, when designing. You must take the individual and manipulate him through his senses without his being aware."

continued

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PEOPLE ARE THE ISSUE *continued from page 104*

Mr. Portman's basic philosophy in design revolves around taking a set of conditions and developing an individual solution that is true to those conditions in a natural and uninhibited way.

18TH CENTURY ADOBE Page 36

Perhaps because William Pahlmann was reared in San Antonio, Texas, he displays special understanding of the historic Southwestern residence in this issue.

Mr. Pahlmann is a man of many talents—residential and commercial interior designer, home furnishings consultant, color and lighting authority, syndicated columnist and author. Additionally, he has won an imposing number of prestigious awards, fellowships and honors for contributions to the design profession.

MANHATTAN BROWNSTONE RENOVATED Page 50

David Laurence Roth began his career as a costume designer for prima donnas of the opera. The opera has always been his first love, and even though he no longer designs for the Metropolitan, he remains a staunch supporter and patron. Mr. Roth will travel anywhere in the world to hear his favorite singers.

He also travels extensively, seeking antiques abroad for his clients and his antique shop, a completely restored carriage house in New York City.

PUBLISHER'S CHICAGO CONTEMPORARY Page 56

"We selected our designer only on the basis of talent; not race, creed or color," Eunice Johnson told us. And, Arthur Elrod said, "The admiration was certainly mutual." Cosmopolite William Raiser adds, "Whenever a question was raised, Mr. Johnson would say, 'Go back to the original idea.'" Arthur Elrod agrees, "He was right. The first idea is almost invariably best."

ARCHITECTURAL DIGEST VISITS WOODY ALLEN'S PENTHOUSE Page 68

Olga San Giuliano comes to her field with a generous genetic endowment. Her Italian-born father was a custom furniture designer for theatrical and political personalities in New York and Washington, D.C. Today, some of his pieces are in the Metropolitan Museum. His father before him was an ecclesiastic architect who designed everything from the structure of the church to the plates for the refectory table. Miss San Giuliano is also Mrs. Menaker, and credits her psychologist husband with helping her to better understand and, therefore, work more effectively with clients. The results were obviously successful with Mr. Allen.

NEW YORK PIED-A-TERRE Page 78

A native of North Carolina, Clyde Rich earned his architecture degree from the University of North Carolina. He worked first for an architecture firm in New York City, "taught third-year design at Pratt and then I put in a four-year tour of duty with the Museum of Modern Art." In 1967, Mr. Rich opened his own office. In 1968, he won the Hexter award and, in 1971, an honorable mention for the apartment in this issue.

NEW LOOK FOR CHANDLER RESIDENCE Page 90

For a young man born in Hawaii, designer Leonard Stanley looks very Irish. It all started in 1893, when his grandfather, en route to London, met Walter Dillingham, who persuaded him to take his family to Hawaii. And so, in time, Leonard Stanley became a native of Hawaii. He grew up and attended school in the islands and believes his special affection for Chinese art may well be the result of his early cultural exposure.

After launching his career with Gump's in Honolulu, Leonard Stanley left Hawaii for Los Angeles, where he was associated with an important architecture firm, and, in another period, with Renaissance designer Tony Duquette, whom Mr. Stanley describes as a "genius." Rather early in his career, designer Stanley won an Elsie de Wolfe scholarship for study abroad.



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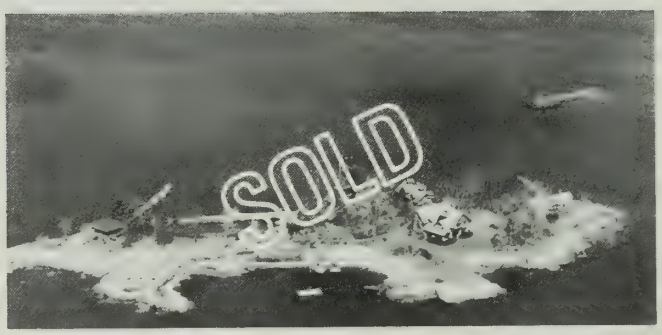
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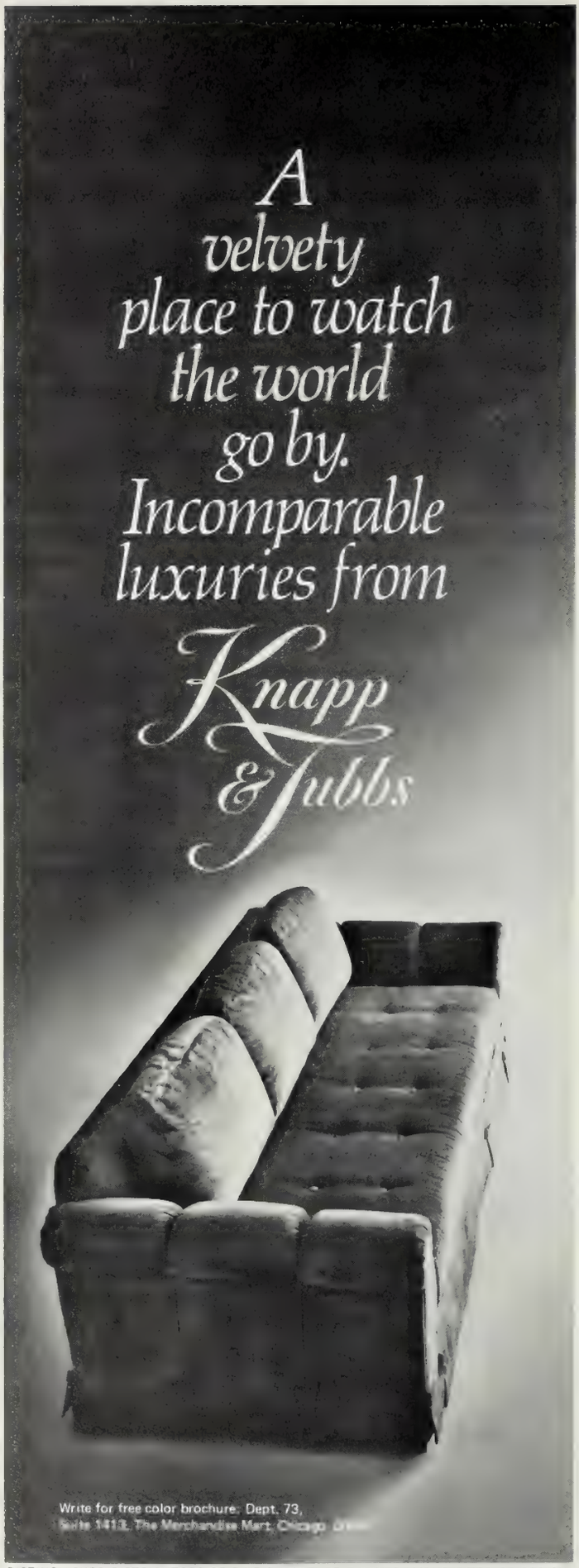
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AFRICAN ART

continued from page 27

Another result of the nineteenth century ethnographic tradition was the classification of the African arts primarily by tribal, ethnic or regional style. The classification of a piece as a Bambara, Dogon, Baga, Lega, Baluba, Yoruba or Ibo led some to imagine a stylistic coherence and cultural continuity operating in isolation uniformly throughout the geographic region inhabited by each of the peoples. It implies that peoples can be carefully circumscribed, like political entities in the Western world, by boundary lines on a map. Such classification can be misleading to the extent that it ignores stylistic change resulting from historical process or fails to take into account the institutional frame which created the art form and which art in turn serves. A static classification could and does, in fact, preclude assigning a provenance to the arts of transient populations such as the Fanti, the Ewe along the West African coast, or the Bozo, Songhai or Fulani in the great Niger Basin.

Despite the rather negative historical canvas that has been sketched, the African arts are recognized today as equal participants in the aesthetic community. But the question we are still confronted with is, by what criteria are we to judge its merits? In what sense is it possible for us to appreciate the African arts? What are the standards of excellence which can serve as guides? Why collect African art? A partial answer lies perhaps in the suggestion made by William Fagg that the arts can be appreciated and judged two ways: by their form and by their meaning. The formal attributes are those which are universal. But it is also true that form can hardly be understood without reference to its cultural matrix. Just as an African villager might find initial difficulty in responding to the aesthetic expression of a Venus de Milo, despite the fact that the subject matter is closely related to numerous African sculptures, so might a Westerner, whose mode of perception is a function of his own cultural matrix, find it initially difficult to relate to a masterpiece of African art.

Skill and genius in the execution of a piece, the qualities of balance and symmetry, the aesthetic expression which is able to transform reality, the excitement of symbolic communication—these qualities transcend the Western milieu, and are equally found in the African arts.

This distinction between form and meaning was strikingly illustrated in an article by Robert Redfield when he contrasted the way in which Guillaume and Munro, two early connoisseurs of African art, described the illustrated Dogon statue of the primordial ancestry and the way the Dogon themselves saw that same piece. The French scholars gave a purely formal description, couched in terms of space, structure and rhythm. The Africans'

description was in terms of religious feeling and action, of sacred representation invoking basic ideas and creation itself. The point is important; let us consider both form and meaning a little further.



19th century chieftain stool from the Cameroons.
Bernheimer's Antique Arts, Cambridge, Massachusetts

What have been called art objects in the Western tradition—that is, objects made solely for "viewing" (and indeed this is the collector's focus and interest)—have until recently been almost nonexistent in Africa. Where they do exist, they are found within a broader setting which carries many nuances of meaning and serves a particular purpose. Thus, the African arts can be fully understood only when viewed in context. As has been suggested, art in all its forms was, and is, the African social activity par excellence. This raises two further points for consideration: the multilingual, multivocal character of African art, and the indivisible unity of the arts of painting, sculpture and architecture and those of the dance, music, language and ceremony.

The multi-faceted role of the arts in Africa, perhaps an expression of the very nature of many African societies, is the counterpart of an underlying aesthetic gestalt which permeates all the arts in a given setting. The stylis-



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tic attributes to which we respond in an African mask are also present in the dance, in architecture, in the decorative arts.

A single example will illustrate this principle: the Bambara *chiwara* mask. The *chiwara* is a representation of an antelope, and although there is some suggestion of the animal's appearance, the subject has been abstracted to a design to which we can respond in terms of purely formal composition. Complex, delicate, with interplay between solids and voids, creating a sense of airy dispersion, the sculpture's balance between verticality and curvature expressed in a delicately articulated structure evokes a universal response.

To experience a work of art only in the formal sense, however, is to deprive ourselves of that much deeper understanding which is essential to an appreciation of the great. The Bambara *chiwara* comes to us stripped of all its associated costumery, but in Africa it is viewed in a dance context, as one element in a setting of transformation, moving to a rhythmic chant. The *chiwara* appears at the beginning and end of the agricultural cycles in the ceremonies of the Flanluru society, an age-grade sociocultural association. It acts as an agent of social control, actually supervising the work pattern. Why the antelope? Because the antelope is viewed by the Bambara as an emanation of Faro, the Creator God; it has been sent by Faro as an instructor and an inspiration. Thus, the antelope is a culture hero, founded in the Bambara myths of origin and creativity.

The dance steps, the rhythmic and tonal structure of the accompanying music, the backdrop of architectural forms, all manifest a similar formal pattern. Stylistic attributes transcend a particular art form.

In the Western world, an art object is usually a final product, a finished piece, an isolated conclusion. As such, it might be distinguished from a work of architecture which by its nature has a continuity of function through time. This is also true for the decorative arts in the Western world. In Africa, all the art forms tend to appear in the context of continuity, without beginning or end. Indeed, it is the principle of continuity which underlies and inspires much of African art.

The underlying principle of continuity explains another contrast between the Western arts and those of Africa: the idea of "antiquity." As anyone beginning a collection of African art will soon realize, few African pieces can be assigned a historical dateline. Some art pieces are made of relatively impervious materials such as brass, iron, terra cotta and ivory. But the whole tradition of wooden masks and sculpture was created in the most deleterious climate—the tropical rain forest. These pieces can hardly be expected to resist termites, rot and usage for very long. And while the emphasis on the ethnographic "present" in the collection of African


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objets d'art militated against historical depth, it is equally important to understand that in many instances art pieces were not made with permanence in mind. Rather, continuity implies renewal and rebirth. Thus, for instance, many sculptural pieces are created for use during a very brief period, to serve a particular function, and are then discarded or abandoned. That very act implies revitalization. Such is the case, for example, with the great Dogon masks used during the Sigi festivals held every sixty years as a symbol of rebirth. Such is the case, in fact, for the architecture itself, in which the domestic residence mirrors the changing relationships in the domestic cycle of an extended family. Ultimately, when the family head dies, it is allowed to sink back into the earth from which it was molded.

In the Western World, an art object, along with a date, usually will carry with it a recognition of the artist who created the piece. In the African world, the quality of



Dan/N'gere tribal funeral mask from Liberia.
Robert Miller, Chico, California

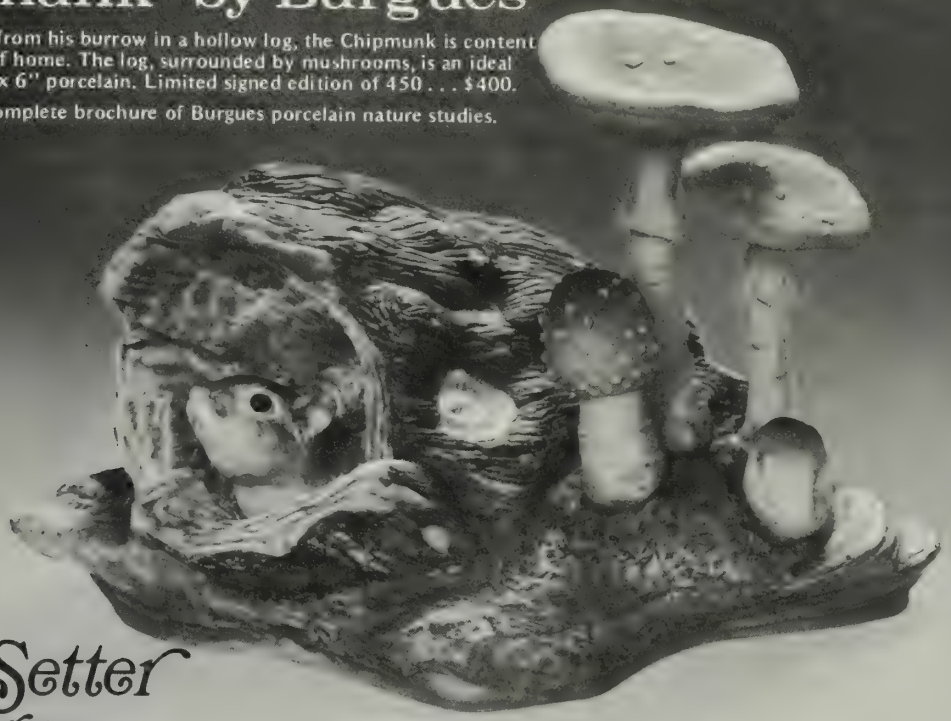
social collectivity seldom permits such ascription. Rare and recent is the piece that will carry an artist's signature beyond the local milieu. The whole question of individual creativity takes on a different meaning. We must take into account a phenomenon beyond the considerations normally demanded in the collection of Western arts. How much leeway for individual expression is there within a template created by a communal collectivity? Certainly, it is the hand of a single artist which is ultimately responsible for bringing a particular piece to fruition, but to what extent does the ideal form which takes shape in the artist's imagination reflect a perceptual image which pervades the collective? In the simplest terms, the problem confronting us is one of innovation from the stylistic gestalt, which would permit us to suggest a provenance for a particular piece of African art.

Reference has been made to the underlying principle of continuity which pervades the African world view, and to several of the implications, in the art medium, of that philosophy. But perhaps the simplest expression emerges in the overwhelming emphasis, in the African arts, on increase and fertility. The most powerful imagery

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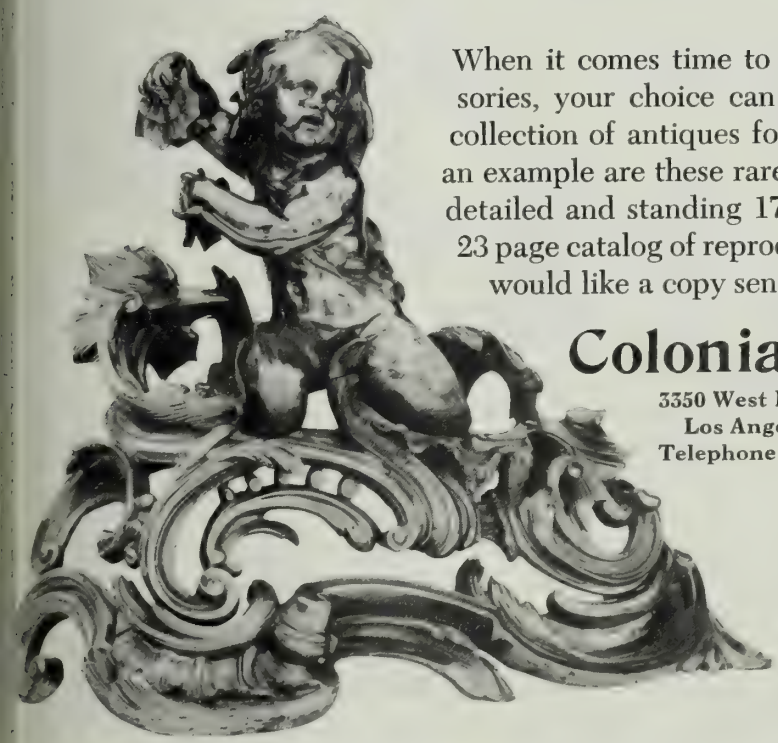


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of strength and vitality is to be found in the ubiquitous figural statuary of mother and child. The illustrated *nimba* mask of the Baga represents perhaps the quintessential statement of that principle. *Nimba* is the embodiment of fertility, the equivalent of a spirit or goddess of increase. A massive cantilevered shoulder mask emerges from a full raffia dress to evoke the triumph of life and the infinite future. The fascination and richness of African art is that it offers such a diverse repertoire based on a single theme.

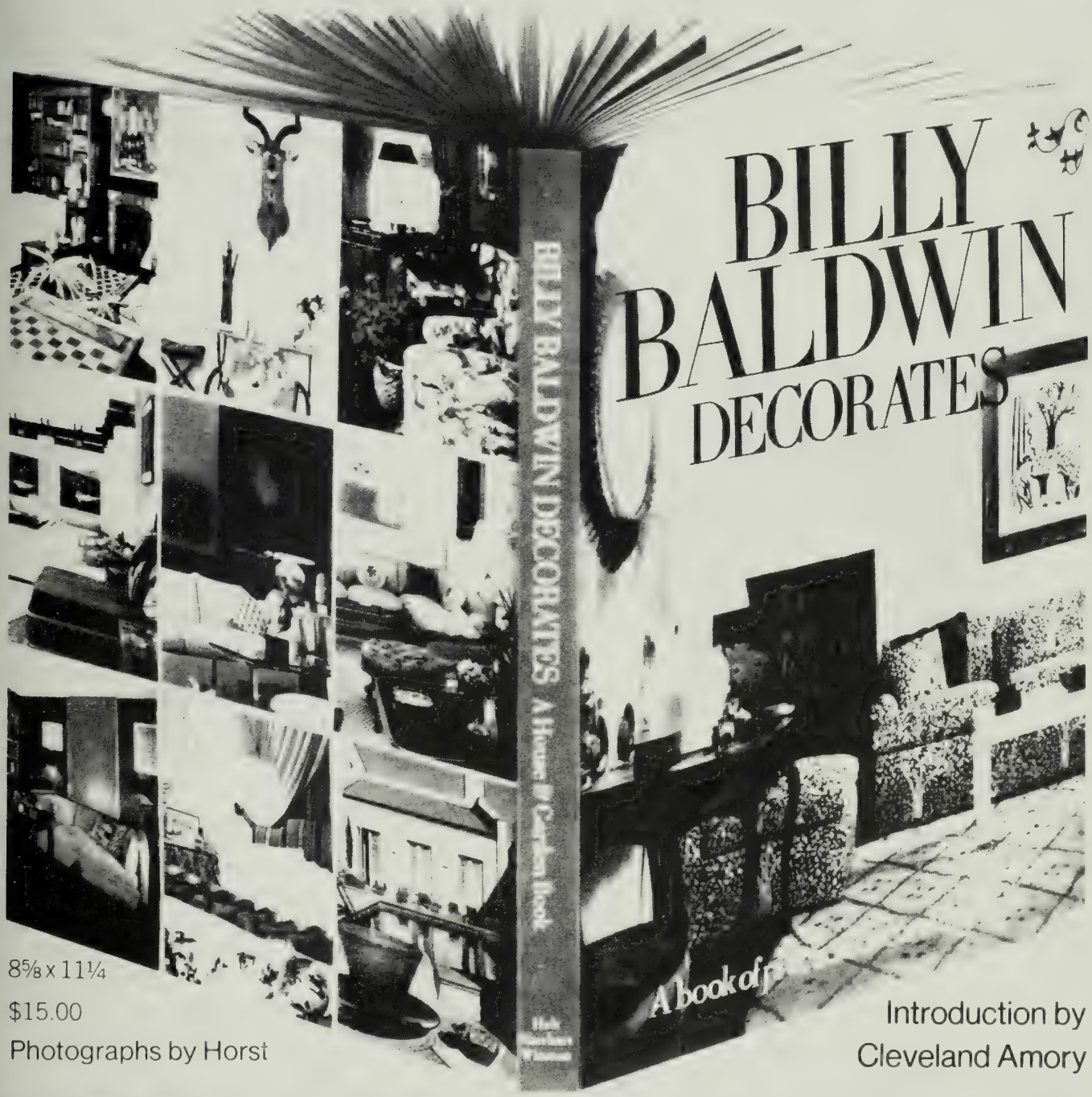
The Baule beaded crown, the fly whisk and the Ashanti figural goldweight introduced another dimension into the understanding of the African arts. In contrast to the pieces referred to above, these three are part of a panoply of aristocratic arts which relate to a well-developed political structure of royalty and kingship. As the scepter and crown were the political symbols of the medieval Western world, so the beaded crown and the royal fly whisk symbolize the validity of an African political institution. But the symbolism has not yet become abstract; it speaks more directly to the validation of the ruling power. Those totemic symbols, the snake, the crab, the snail, the cockerel, are derived from the mythology of the founding clans which comprise the royal domain.

The Baule peoples inhabit the central Ivory Coast, formerly a French colony; the study of their institutions and history as well as their arts has been the concern of French scholars. Because the Ashanti, brothers culturally and historically, live across the Black Volta River in Ghana, a former British colony, they have occupied the attention of British scholars. As a result of this Western-imposed dichotomy, few scholars have examined the historical and cultural ties which bind the two peoples together. Verbal traditions speak of the King of Gyaman, defeated by the Asantehene in the eighteenth century, and the flight he led into what is called Baule country today. With him he carried many of the Ashanti cultural traditions, including the use of goldweights, court regalia, weaving and architectural forms. Goldweight collectors often fail to distinguish between the Baule and Ashanti goldweights; few will recognize in the crab, snail and snake a synthesis between Ashanti and Baule symbolism.

Jean Paul Lebeuf, perhaps one of the most eminent of French Africanist scholars, has suggested that traditional African architecture "constitutes a remarkable religious manifestation. It is a total phenomenon. The material, social and spiritual life of individuals and groups unfold in the frame of a symbolism present at all times, in all parts of the house, even in the most minute details." His characterization of architecture is equally fitting as a summary of a discussion of *all* the African arts. That these arts have survived and adapted themselves to new environments, offers testimony to the force of universality for all the arts.

continued

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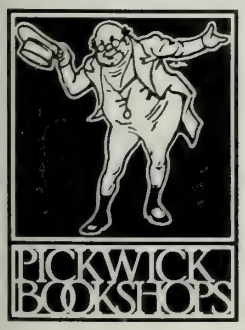


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An attempt has been made to suggest a few of the underlying principles of African arts. It should be obvious that the subject is a complex one, and that an appreciation of the arts of Africa is a long but exciting and rewarding process. Some recent publications which may further the collector's understanding, all of them written by scholars in the field of African arts, follow:

Tradition and Creativity in Tribal Art, a collection of essays edited, with an introduction, by Daniel P. Biebuyck, addresses the question of individual creativity within the wider perspective of a socio-cultural milieu. The ways in which African sculpture becomes part of a total gestalt is superbly illustrated in a modest publication based on an exhibition at the University of California at Santa Barbara in 1970, *African Arts of Transformation,* by Herbert M. Cole. The most recent volume on the Congolese arts is *Art of Africa: Treasures from the Congo,* by Joseph Cornet. A small volume by



Metal helmet-style headdress of the Senufo tribe. 8".
Pickard Art Galleries, Oklahoma City
Photographed by David G. Fitzgerald

William Fagg and Margaret Plass, *African Sculpture,* comes to grips with the problem of the applicability of European concepts of art to African sculpture. The technological skills which are so critical in the oft-neglected field of decorative arts are superbly illustrated in a collection by Rene Gardi, *African Crafts and Craftsmen.* Two recent volumes from the pens of French scholars attempt to formulate a framework within which to view and understand the multilingual, multipurpose role of the arts of Africa: Jean Laude, *The Arts of Black Africa,* and Michel Leiris and Jacqueline Delange, *African Art.* A more modest summary which accords African architecture a place in the schema of the arts, is the recent book by Frank Willett, *African Art.* Finally, there are several in-depth studies which concentrate, in detail, on the broad range of art forms employed by single ethnic groups. Perhaps most relevant to contemporary American collectors is Robert Farris Thompson's *Black Gods and Kings,* an intensive study of the Yoruba arts, based on the collection in the Museum of Cultural History at the University of California at Los Angeles.

The aesthetically perceptive lay reader will find in the quarterly journal *African Arts* a richly illustrated, easily comprehensible ongoing survey of the subject matter of African art, both past and present.

Outstanding among the European museum collections are those of the British Museum in London, the Etnografisch Museum in Antwerp, the London Museum in Stuttgart, the Musée Royale de l'Afrique Centrale at Tervuren, the Stadtische Sammlungen für Kunst unde Kulturgeschichte at Ulm, the Stadtisches Museum für Volkerkunde at Frankfurt and the Musée de l'Homme at the Trocodero in Paris. These collections reflect the pattern of colonial expansion during the last decades of the nineteenth century and the early twentieth century. Thus, the British Museum has the best collection of arts from Ghana and Nigeria, the Musée Royale has a superb collection of Congolese materials and the Musée de l'Homme has an outstanding collection of the arts from the Western Sudan, i.e., Senegal, the Ivory Coast, Upper Volta, Mali and Dahomey.

Increasing interest in Africa and the Black American heritage has resulted in a number of museum collections in the United States which match and sometimes surpass those of Europe. More important, perhaps, the nature of the American collections differs both in content and focus from the European, particularly in its emphasis on transatlantic continuities resulting from the slave trade. The list of museums that house permanent collections of African art continues to grow month by month. Although it would be impossible to mention them all, the most notable include the Museum of Primitive Art and the American Museum of Natural History in New York, the University Museum in Philadelphia, the Chicago Natural History Museum (formerly the Field Museum), the Detroit Art Institute, which houses much of the Mennen Williams Collection, and the new permanent gallery of the Los Angeles County Museum of Art. Los Angeles is particularly fortunate in the quality of its collections, which include the Wellcome Collection, permanently housed at the Museum of Cultural History at the University of California. There are also growing collections in some of the Southern universities, such as Hampton Institute, Fisk University, and Tuskegee Institute.

It goes without saying that the richest source of African arts is the African milieu itself, but few of us find the opportunity to collect *in situ* or to experience the African arts in action. But it is possible to see some of that richness in a number of African museums, established since African independence. The National Museum at Accra, the Museum of Antiquities at Lagos, the Musée IFAN at Dakar and at Abidjan, and the Musée du Niger à Niamey offer the collector perhaps the most rewarding aesthetic experience, because they approach the "museum without walls" of André Malraux. ✠

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pieces of historical value. The motives were political, but the action corresponds in spirit to a rising indifference to, or even dislike of, precious stones. This was propagated by the overall intellectual climate. In the last decades of the nineteenth century, the most lavish displays of diamonds were seen in all the "best" places. The wearers, however, were principally the wives and mistresses of the new millionaires. Contemporary photographs indicate that the effect was often less than graceful. The wearing of diamond jewelry had ceased to be a matter of taste and had become a way of advertising personal monetary worth. Cost and quantity were of paramount concern, not quality. Since many women could not compete on this basis, diamonds were proclaimed vulgar and lacking in certain aesthetic qualities. For one thing, the attractive glitter given to diamonds by candlelight changed and became tinsel-like under the glare of gaslights.

The jewelry style engendered by this reaction against faceted gem jewelry has been given many names, the most familiar being Art Nouveau. It is an eclectic style with many sources. Art Nouveau jewels were designed completely on paper and then turned over to a jeweler to be copied in the materials specified by the designer. Diamonds continued to be used for certain effects—dew on flowers, moonlight on water, and the like—but were not emphasized. Once again, design came before materials, as in the Renaissance; this trend continued to the present.

The Diamond Age jewelry that is actually available to the collector is mainly nineteenth century in date, though some of the diamonds themselves come from earlier periods, a fact that can often be determined from the design of the gem facets. Collectors should avoid acquiring examples that closely resemble pieces still being made, and concentrate on those that illustrate the style of their date of manufacture. The nonwearable jewels—tiaras are sometimes numbered among these, along with shoe buckles—should not be overlooked. Styles change, and the collector, presumably, is looking ahead. The prices for objects of interest to the collector start around $80 to $100 for small pins, buckles for wrist ribbons, hairpins, and the like, and range upward. Matters affecting cost are the size, number, and quality of the diamonds in a particular ornament, and its history, if known. Jewels that once belonged to individuals of historical prominence naturally command premium prices.

The collector of Diamond Age jewelry must keep in mind the fact that, though jewelry composed of diamonds dominated the jewelry world of the eighteenth and most of the nineteenth century, not all of the jewelry of the period was set with the precious gems. It is this that makes the collection of Diamond Age jewelry possible for those with financial resources not equal to those of Louis XIV, Catharine the Great, or the late Gaikwar of Baroda. Eighteenth century jewels were set with topazes, ame-





thysts, white or pale blue sapphires, and peridots as well as with diamonds. The same stones were also used for faceted gem jewelry of the Restoration (1814-1830). Nor were diamonds scorned. In the eighteenth century, poor-colored stones were mounted over tinted foils to make them resemble the prized naturally-colored rose or pale yellow diamonds. In order to obtain a particular range of subtly shaded colors, jewelers sometimes resorted to mixing both naturally-colored and foil-backed gems in the same piece. The craftsmanship of all of these lesser types of jewels is often equal to that of the more expensive ones, so they are worth the collector's attention.

Substitutes for natural gems should not be overlooked either. In the eighteenth century, imitation gems were often set with the same care as real ones in gold or silver mounts. Diamonds and colored gems were copied in strass, a mixture of lead, quartz, potash, borax, and a trace of anhydride arsenic. This composition, the invention of an eighteenth century jeweler, Joseph Strasser, closely resembles the diamond in sparkle. Contemporary records indicate that, in Paris alone, over three hundred jewelers specialized in making imitation gem jewelry. Ornaments were also set with polished iron pyrites (marcasite) and gems cut from rock crystal.

In the nineteenth century, the only important variety of diamond-substitute jewelry is cut steel. Unlike paste and marcasite jewelry, technically related to gemstone jewelry, the individually faceted steel "gems" are riveted in place. Though cut steel jewelry was made by steel manufacturers rather than by jewelers (very much the product of the Industrial Revolution) it closely copies the forms of precious gem jewelry. In its own time, cut steel was well regarded. The ladies-in-waiting at the court of Napoleon I wore hair ornaments with an eagle and garland design made of cut steel. Both Josephine and Napoleon's second wife, Marie Louise, had sets of cut steel jewelry as well as diamond jewelry.



Sparkling jewelry—diamond or diamond-substitute—was worn for formal, usually evening, occasions. A totally different type of jewelry was worn during the day, perhaps by way of contrast. Jewelry set with richly colored semiprecious stones—cornelian, garnet, amber and the different agates—was worn in both centuries. Most of the pieces were fairly simple, the main exception being the chatelaine. This was a complex ornament usually worn at the waist and with many short chains to which various small objects could be attached. In the eighteenth century, they were worn by both men and women, the suspended objects—watches, sewing cases, prayer books, keys, seals, and so forth—chosen to suit the wearer.

One most fascinating aspect of the jewelry of the period is the frequent use of classical motifs. The interest in things antique began in the last decades of the eighteenth century with the discovery of Pompeii and Herculaneum. Cameos were widely favored for informal jewelry, and the art of cameo cutting was revived. Imitation cameos were cast in man-made materials, those made by the English ceramist Josiah Wedgwood being the most famous. Genuine antique cameos were more valued, and were set in diamond and pearl jewelry for formal wear. The crown of Napoleon I and a fine set of jewelry made for Josephine contained ancient cameos largely rifled from major public and private collections during the Napoleonic Wars.

Nineteenth century jewelry customers with romantic tastes could choose from a variety of styles. Besides the jewelry derived from classical sources, there was jewelry strongly endowed with Gothic and Renaissance elements. Young girls wishing to resemble a Leonardo da Vinci portrait suspended small jewels from ribbons bound around their foreheads. For a change, they could shift to jewelry with Turkish or Persian designs and pretend to be odalisques. The death of a prominent person, such as the Duke of Berri, in 1820, or Albert, the Prince Consort, in 1861, gave everyone a good excuse to put on black mourning jewelry, so flattering to a milky-white skin. The loss of an intimate friend or family member might be commemorated with a brooch or watch chain made from a lock of the deceased individual's hair. Similar ornaments were made to honor the living, often a curl placed in a crystal brooch or locket. Queen Victoria had a bracelet incorporating her children's baby teeth (the owner of the

continued on page 122

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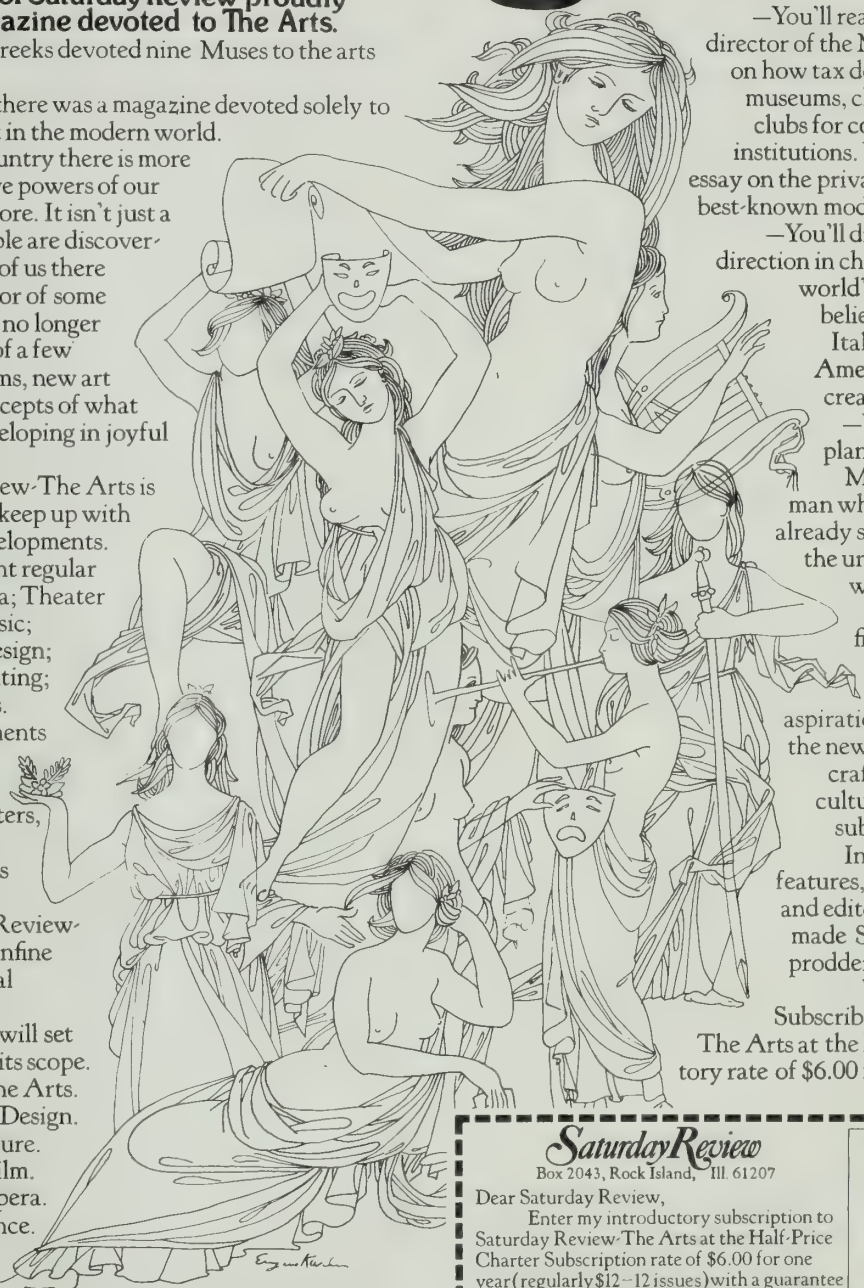
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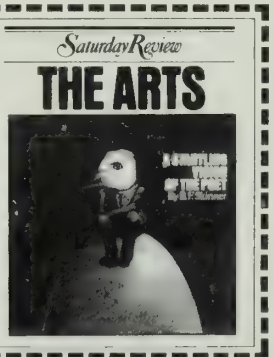
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architect with a lot of preconceived ideas selected from magazines and try to visualize the final solution before they understand themselves or the problems involved. Bits and pieces from other houses taken out of context can only lead to mediocrity at best. A fresh and imaginative approach by both owner and architect can produce something genuine with its own indigenous integrity.

THE ROLE OF ART IN ARCHITECTURE I foresee art playing a strong role, not only in private homes of the future, but even more prominently in our public urban environments. There is a greater interest in art among young people than at any time in our history. This comes from the young seeking spiritual meaning and expression.

GREAT LAND OPPORTUNITIES The greatest developmental opportunities will occur in Western Europe. The reasons are based on the great economic surge since the war, with built-up pressures of the needs of people whose standard of living has risen rapidly. Western Europe will follow the United States in developmental patterns and, learning from our mistakes, should do better.

THE ARCHITECT BUILDING HIS OWN HOUSE For an architect to design his own house is probably the most difficult of all his work, the reason being that he must face himself and he no longer can use his client as an excuse if it is not good architecture. I think an architect, in doing his own house, should take that opportunity to experiment and probe the very essence of architecture and its meaning as well as to create something from his own being. I believe I developed my own philosophy about architecture and design through the experience of building my own house—my feelings about space, structure, materials, continuity, timelessness and much more.

In retrospect, I believe that if I were to do my house over today it would remain fundamentally and basically the same in concept, although those concepts might possibly take a somewhat different form in materialization. The house was done about ten years ago; a man grows and matures, hopefully for the better, with the years.

PORTMAN LEAVES RESIDENTIAL ARCHITECTURE I haven't done any residential architecture since building my own house. My total involvement now is in trying to cope with what I consider the most pressing problem today, that of restructuring our urban centers to create a central city more responsive to the needs of our society.

This is not only an architectural problem, but a political one as well. Cities of America must be rebuilt to be worthy of a man's existence within them and to make a meaningful contribution to him. ✾

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browns to russets and the rosy mauves suggested by New York sunsets. Unlike the vivid and dramatic sunsets seen in the South or West, New York sunsets have a special muted quality. Wherever blues and reds were introduced, as in the master bedroom, the colors were neutralized. For example, the background of the bedroom floor is a red that seems to have been exposed to the elements for years," says the designer.

To create a feeling of rusticity, the painted floor was stenciled in a design of crudely drawn scattered sprays of flowers. The dining room floor was painted and stenciled in a trellis acorn pattern. The result offers more spontaneity than generally achieved through rugs.

In order not to disturb the balance with nature, designer San Giuliano refrained from wall hangings and startling art objects. Instead she made use of old rugs throughout the house. Bokharas, Hamadans, Soumaks and Turkomans are used for upholstery, scatter pillows, mirror frames and floor coverings. "The rugs have that special mellowness that comes with age," she says. "They are interesting art forms in themselves, and using them in this manner they become immediate visual and tactile experiences. One sees them, sits on them, feels them."

The environment in the home is highly controlled yet appears unstudied, a reflection of its owner. Interior designer San Giuliano deplores the approach in which the designer acts out his own fantasies at the client's expense. "Many designers lack substance. They build shrines to their own ego and sell surface things to the public. Take pattern on pattern. It's a fad, and a disaster for most people. It may be eye-catching, but how long could you live like that without going crazy?" She feels there is a growing awareness that good design reflects individual life style. This is particularly true of the new woman designer, according to Miss San Giuliano.

In the workshop that she innovated at the New York School of Interior Design she sees women lending a new dimension to the field. "They used to go into interior design as they would to a higher level of homemaking. Now they are drawn to it as very serious students, willing to undergo four years of rigorous training to acquire an expertise about structural and visual arts. They are contributing more substance than we have had before. These women are prepared to act as interpreters of the client's life style."

Olga San Giuliano approaches design as a sculptor would a figure. To her, a room is an armature; she builds from bones out, then fleshes in. She also feels strongly about working with the fantasies and inner life of her client. As she describes her experiences with Mr. Allen, "I felt empathetic; I got under his skin. Then I expressed who he is privately." ✾



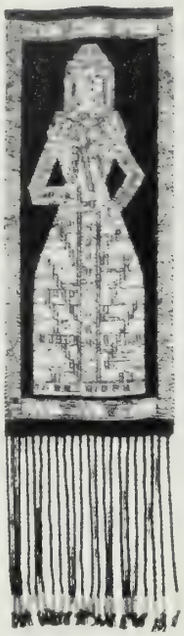
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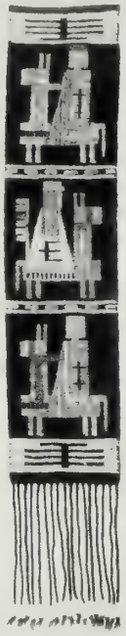
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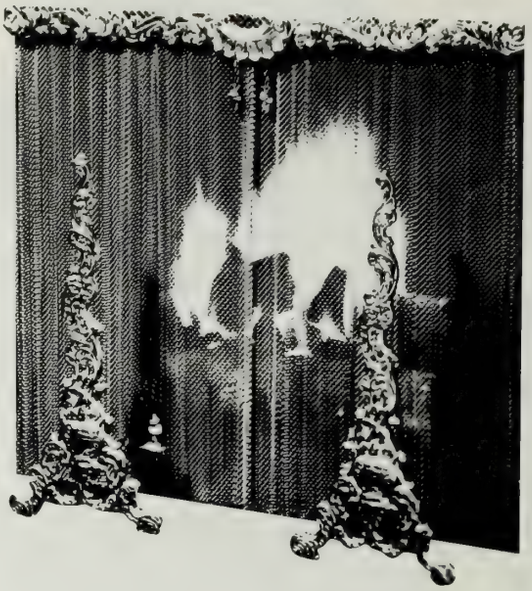


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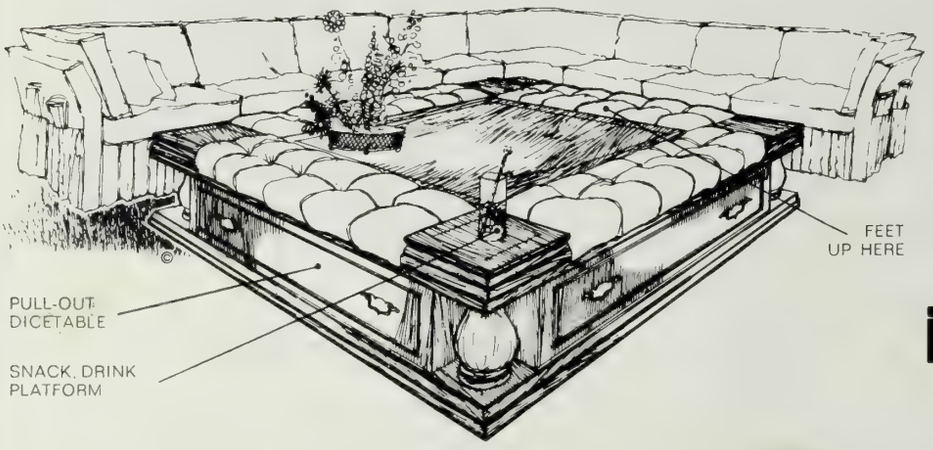
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MICHAEL GREER GOES WEST

Highlights from famous interior designer Michael Greer's address to a recent NSID Conference in California.

don't understand all this talk about a *total environment*. We've always had a total environment. It reminds me of the phrase "area rugs." Every rug fills an area. Then there are "decorator colors." I don't even know what that means. Perhaps decorators learn things like that in school. I'm opposed to schools of interior design that are dropping instruction in period design. Now it's all space. Things to do with outer space, inner space. Most of that sort of thing is so sterile and impersonal. Everyone has to go home sometime.

I've heard many designers intimidate potential clients by stating that they refuse to accept jobs under a certain amount of money. I've never refused a job for any amount of money. In fact, several years ago I fell into conversation with a lady in an elevator who said she wanted some venetian blinds and window shades made. I offered to help. She insisted that she just needed someone to take the dimensions, order the blinds and shades and then have them installed. I did this for her and that led to some bookcases. The bookcases led to paneling, painting, wallcovering and furniture and all the time she still insisted she wanted nothing to do with a decorator.

I handled everything for her. It eventually amounted to more than two hundred thousand dollars, and to this day I'm not sure that she realizes she was working with an interior designer. She was called "old money." Well, old money is fine, but personally I think there's nothing nicer than "new" money. Unfortunately for the clients, a number of unscrupulous decorators think so too.

I am asked for free advice everywhere I go and sometimes I even give it. Recently someone asked me what to do about a terrible sofa to which she attached great sentimental value. My solution was to cover it in black and paint the walls black so it would disappear. Then perhaps add pillows in bright colors so it could be found!

One thing people overlook in a period room, probably because such rooms are considered secondary and very, very functional, is that the fireplace tools and equipment should be the same period as the mantel.

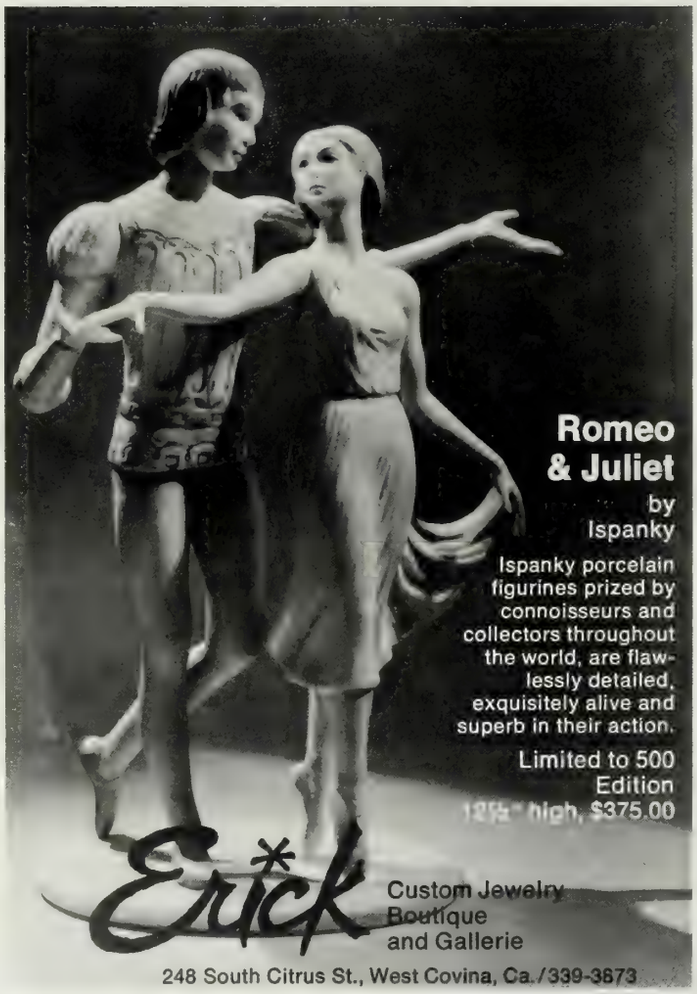
If a ceiling is low, it should be made part of the room through design elements, trompe l'oeil decorations or real applied moldings.

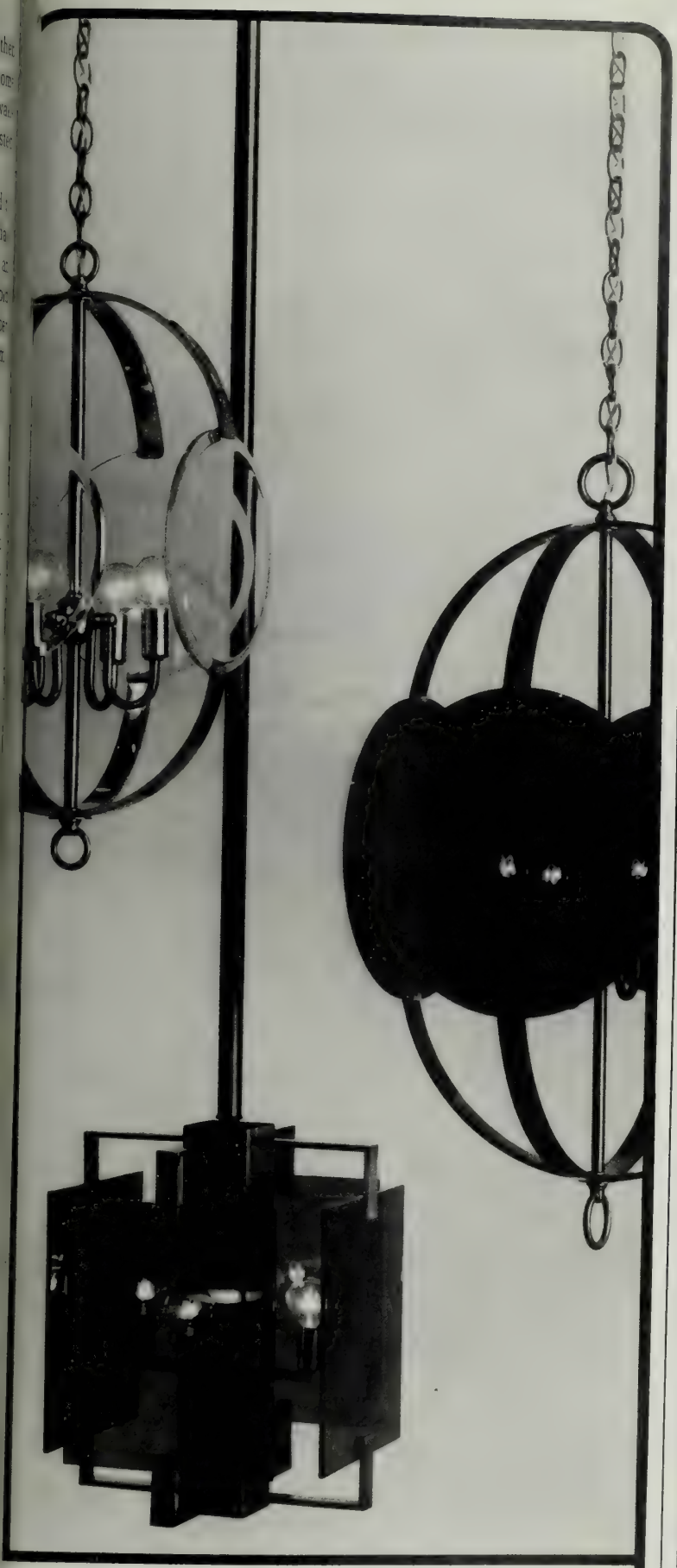
I like high coffee tables. Why bend down all the time? It does affect your back, especially if you drink that much.

I like easels in a room. In this way you can change the pictures without damaging the walls and you can also vary the placement of the paintings.

Black is the most universal color. I like black walls. Recently I lacquered the walls of one room in a New York apartment black, used black leather to simulate panels on the walls and made curtains of thin black leather. Everything else glowed against that background.

The Duchess of Windsor's house in the Paris bois is the most perfect I have ever seen. And, it may surprise you to know, I didn't do it.



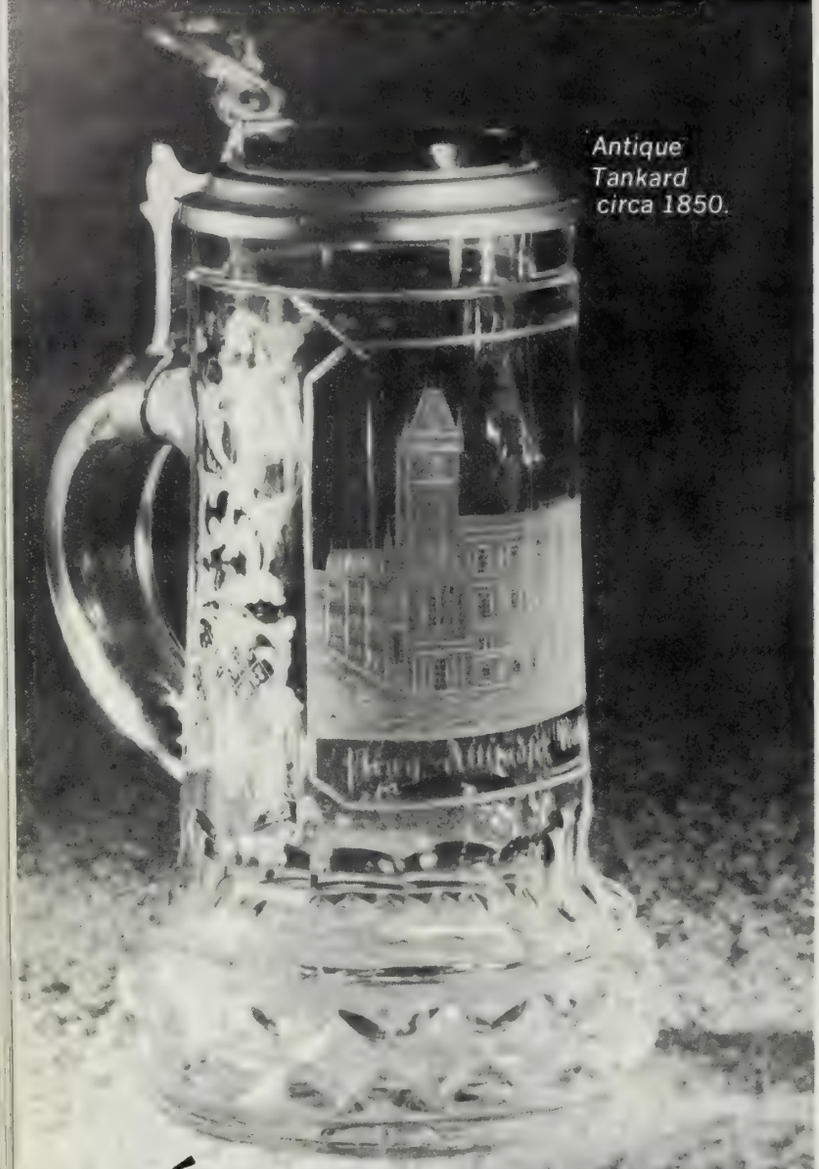


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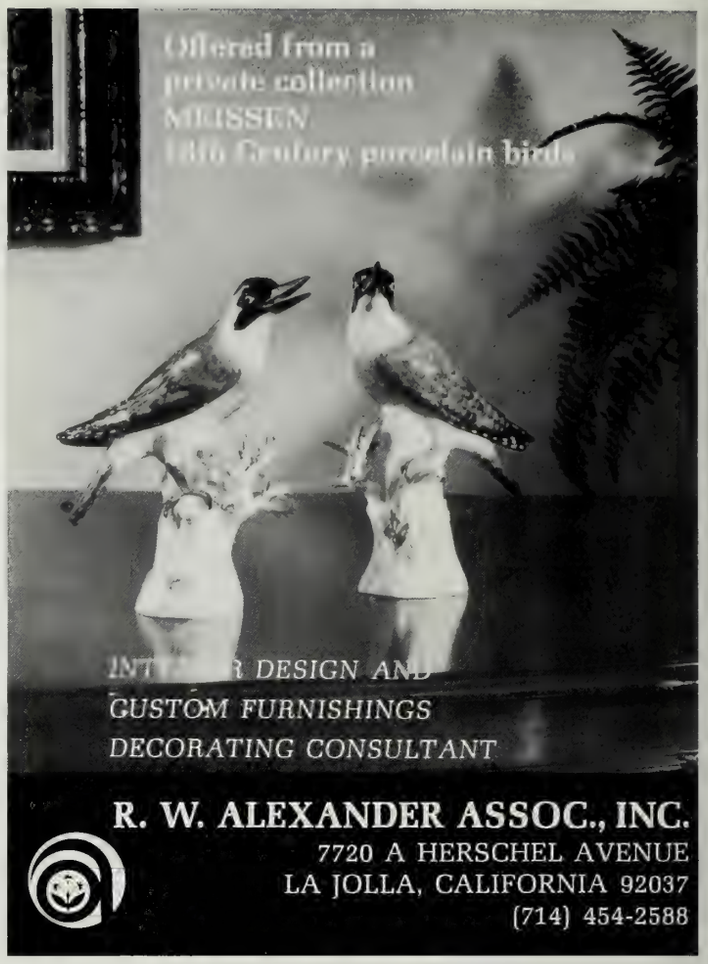
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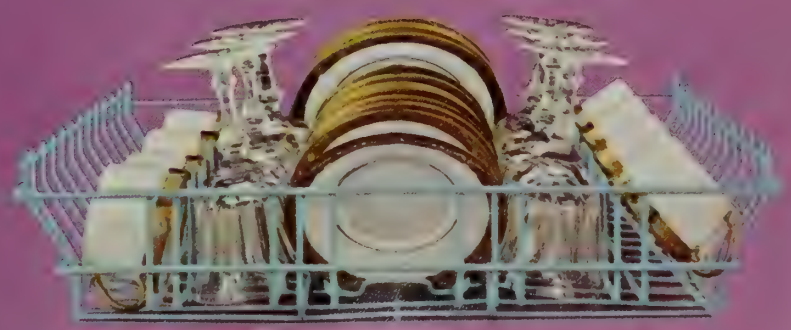


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ANTIQUE JEWELRY

continued from page 118

Koh-i-Nor knew that there are many kinds of jewels).

From the foregoing it is apparent that the collector might well consider basing a collection upon a particular class of Diamond Age jewelry. Such collections, if critically assembled, tend to have a more well-defined value than one made up of random specimens. At this writing there are several attractive possibilities. One is eighteenth century paste jewelry. This has attracted collectors only comparatively recently, and the prices are still modest, $70 to $300 for single pieces, $500 and up for parures. Good examples will take some looking for, and prices are rising. Faceted, semiprecious gem jewelry is another good possibility. Here, it is difficult to give prices. Topazes, if genuine, and not yellow quartz, are close in price to the precious gems today, and will be priced accordingly. Amethysts are another matter; a ring or brooch with two or three gems may go for as little as $40 to $50. A fine parure will be three or four times as much, depending upon the number of stones and the type of goldwork, hand-made or machine-stamped, that carries them. Garnets, long out of style, and a few years ago, virtually given away, are showing indications of being a good investment. Garnet supplies are becoming depleted and manufacturing costs are soaring. Since antique garnet jewelry is on the underpriced side, handsome pieces being available in the $30 to $80 range, care should be taken to seek out the most superlative specimens. The oldest pieces, incidentally, were set in dark, silver-colored metal, rather than in gold.

Perhaps the most interesting line of opportunity for the collector at this time is the revival of interest in ornaments with a neoclassical flavor. There are several varieties of these, as outlined earlier, but one that seems to be finding special favor features cameos, either carved, engraved, stamped, or cast. Some of these go gack to the eighteenth century and are, to be sure, the most valued, though fine ones were made throughout the nineteenth century. New pieces continue to be made, but they lack the delicacy of the old ones. Time spent in handling, especially, and studying antique specimens should pay off well. Up to now, large, well-cut shell cameos could be bought for $100 to $150, depending upon the frame and such additions as tiny diamonds set in the surface of the shell at appropriate places in the design.

The extraordinary variety of Diamond Age jewelry makes the possibilities for forming a distinctive and unusual collection endless. While it is unlikely that the collector will have the good fortune to find the Pigott diamond, missing since 1822, or a recognizable fragment of "the queen's necklace," the search for characteristic specimens of this fascinating period in jewelry history should be a rewarding one. ✾

THINGS TO COME

JANUARY/ FEBRUARY 1973

The first issue of the new year—a collector's edition you will save for years to come.

COCO CHANEL—The treasure-filled, jewel-box apartment above her Paris salon; the famous staircase where Mademoiselle perched while keeping a critical eye on the opening of each fashion collection.

THE COLLECTORS—The Montecito residence of Mr. Wright Ludington and the private art gallery in his home, which includes the Picassos and Modiglianis Mr. Ludington acquired years ago in the days of Cole Porter's Paris. A connoisseur/collector for many years, Mr. Ludington treats paintings, sculpture and museum-quality antiques with total individuality, influenced by no one.

COLOR PSYCHOLOGY—How the colors you select for interiors affect you.

THE BOLD AND BEAUTIFUL BROMELIADS—Some of the most fascinating plants for interior use, lending themselves to nearly every design theme.

A MAGNIFICENT HISTORICAL RESTORATION—Another architectural landmark of our national heritage, the romantic spirit of the past recaptured.

THE EXCITEMENT OF A PRIVATE ART COLLECTION—The Chicago residence of the Edwin Bergmans, with their nationally known art collection. Interior design by Virginia Phillips.

INVESTING IN ART TODAY—Art authority Dr. Richard Rush (the "Adam Smith" of the art world) clears away the confusion and offers his guidelines for pleasure and profit.

McMILLEN INCORPORATED—A New York townhouse and a country estate residence of a bachelor/collector, with interiors by Mrs. Russell Davenport in association with McMillen, Inc.

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